VOGUE

LINGERIE NUMBER · EARLY JANUARY

FORTNIGHTLY ONE SHILLING NET

CONDÉ NAST & CO.
LONDON

Marjorie Margheritas

BUY THE MOST
SATISFACTORY CAR
THE 12 H.P.

Overland

£225
ABSOLUTELY COMPLETE

IT is the most satisfactory because it is so easy to drive and so economical to run. There is only a small initial outlay in its purchase, and it uses so little petrol that it is exceptionally cheap to run. It makes an ideal lady's car and is the most efficient and reliable car investment of to-day. You will never regret the money spent on an 'Overland.'

If you need a Car for business or for any reasons of national importance the Government will grant you a permit. Our agent in your town can arrange it for you

THE MOTOR TRADE ASSOCIATION

WILLYS-OVERLAND
Ltd.
151-153 Great Portland Street
LONDON, W.

Telephone: Mayfair 6700 (5 lines).

Telegrams: "Willovelon, London."

The "CAVENDISH." Very smart Wool Velour Cloth Coat, cut on full lines; large collar, cuffs, pockets, and belt trimmed fine quality seal dyed coney. Coat half lined silk. In black, navy, nigger brown, bottle green and mole. **Sale Price, £5 5**

The "FASHION." New Mode. Tailor-made Suit, in Wool Stockinette, cut on practical lines. In eleven colourings, including putty, dove grey, saxe, royal, bottle green, nigger brown, navy, black and cream. Sizes, S.W., W. and O.S. **Sale Price, £5**

The "HARLINGTON." Model Coat-Frock in good quality Aberdare Cord, skirt trimmed three rows of wide silk braid, hand-embroidered belt; collar of brown and white real skunk. In black, navy, bottle green, nigger, wine and putty.
Usual Price, 8½ Gns. **Sale Price, £5 10**

The above charming Costumes and Coat are typical of the Bargains we are offering at our Winter Sale, now in progress; they combine Quality and Style with Supreme Value

SALE CATALOGUES POST FREE ON REQUEST

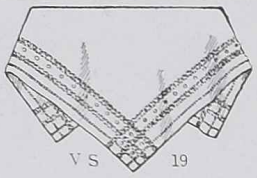
PETER ROBINSON'S
Winter Sale OXFORD STREET

Peter Robinson Ltd.

V 200. Fine made Lace Curtains. 54 in. × 2½ yds., 3/11; 3 yds., 4/11. In White, Écru, and Ivory, 3½ yds., 5/11 In Ivory & Écru only. Less than present cost of production.

V S 17. Ladies' Strong Hemstitched Handkerchiefs, with Openwork Border. Per dozen, 7/4

V S 19. Ladies' Linen Hemstitched Handkerchiefs, with Embroidered Openwork Border (useful quality). Per dozen, 9/6


V S 19

V S 18. Ladies' Linen Handkerchiefs, hemstitched, recommended for hard wear. Size about 13 in. Per dozen, 6/4

V S 25. Serviceable Khaki Handkerchiefs, hemmed, size about 18½ in. Per dozen, 1/10

V 492. Lace Curtains. 60 in. × 3 yds. Écru only, 5/11; 3½ yds., Ivory and Écru. Per pair, 6/11

V 200

V 492

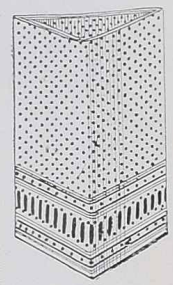
ROBINSON & CLEAVER'S
Great Sale

The 28 Choice Bargains illustrated are typical of thousands of others offered during our January Sale. Substantial reductions have been made in the prices of Linens, Laces, Curtains, Blouses, Dresses, Lingerie, Baby Linens, Hosiery, Gloves, Men's Wear, &c.

V 65x. "Ivy Wreath Border, Ivy Leaf Filling" Napkins, ¾ × ¾ yd., per doz., 16/11

V 65x

V 24F. "Floral" Napkins, 24 × 24 in. Per dozen, 12/9


V 24F

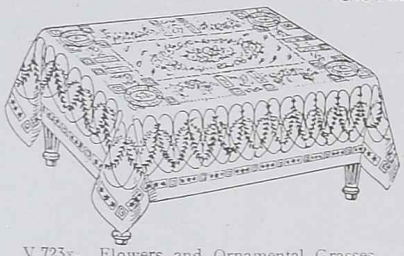
V 563x "Moiré Antique" Napkins, ¾ × ¾ yd. Per dozen, 37/6

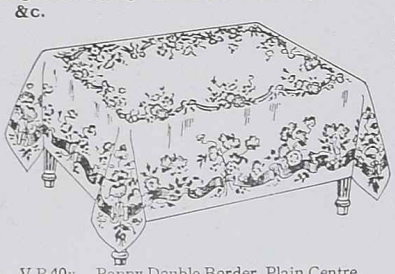
V 563x

V 25s. "Spot" Napkins. 25 × 25 in. Per dozen, 15/6

V 25s

Write to-day for Copy of Sale Catalogue, sent post free on application.


V 723x. Flowers and Ornamental Grasses, Border on Table, Hand Woven, Double Damask Table Cloths, 2 × 2 yds., **20/6**; 2 × 2½, **25/6**; 2 × 3, **30/9** Napkins, ¾ × ¾ yd., **46/-** per doz.


V B 40x. Poppy Double Border, Plain Centre, Double Damask Table Cloths, 2 × 2 yds., **13/9**; 2 × 2½, **17/3**; 2 × 3½, **23/-**; 2½ × 3, **26/6** each. Napkins, ¾ × ¾ yd., **21/-** doz.

We are offering all our Lace and Linen Tablecloths at similar reductions in price.

V M 2. Exceptional value. Maid's Afternoon Apron of Fine Muslin, tucked Shoulder Straps, trimmed Goffered Frill. Usual Price, 3/6½; Sale Price, 2/11½

V M 2

Model V 80. Corset, in Fancy Silk Broché, medium Bust with Elastic Gussets and Ribbon Trimming. Very flexible boning. Sizes, 20 to 28 in. Usual Price, 28/9; Sale Price, 17/9

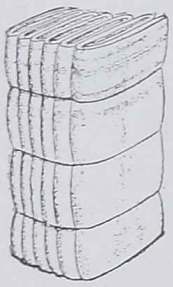
The "Brighton." Well-tailored Coat-Frock, in fine Coating Serge of exceptional quality, Collar edged Fur. Colours: Bottle Green, Navy, Nigger, Biscuit, Grey, and Black. Sale Price, 79/6

Model V 2004. Corset, in fine White Coutil, low Bust, long over Hips, for average figure, trimmed with Embroidery and Ribbon; and 3 Sets of Suspenders. Sizes, 20 to 28 in. Usual Price, 14/11; Sale Price, 8/6

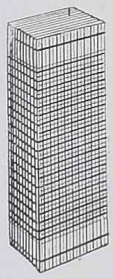
V M 1. Strong Irish Embroidered Cambric Apron, wide Sash Ends. Sizes, 37 in. & 44 in. Sale Price, each, 2/9½

V M 1

V I 6. Bath Towels. White Fringed or Hemmed. Per dozen.
13/3 23/6
17/6 28/6
19/6 32/6
White Hemstitched.
21/- 42/-
27/- 67/6

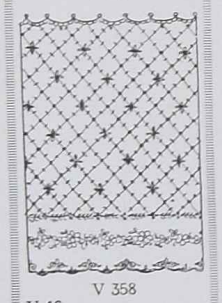

V I 6

Checked Dusters. Per dozen, 2/11



In addition to the examples illustrated, all our best qualities in Table Linens are being offered at similar good reductions in price.

V 358. Real Swiss Appliqué Brise-Bise for short Blinds. Ivory only. 30 in. Per yard, 1/11½ Also Vitrage to match. 30 in. Per yard, 2/3½ Worth 5/11 per yard.

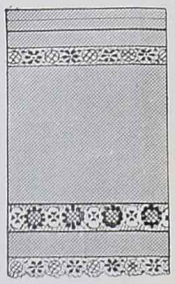

V 358

V 308. Dainty blouse, made in fine Net, large Collar trimmed Insertions of Valenciennes Lace, finished Fancy Posy, lined Net throughout. In Pale Ecru only. Sizes 13 to 14½. Sale Price, each, 21/-

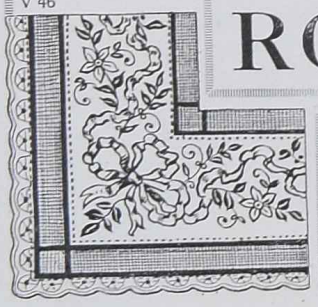
V 300. Nightdress, in good quality Japanese Silk, trimmed Fancy Stitch and Plain Hems. Kimono Sleeves. Small opening down front. Sale Price, 16/11 Chemise and Knickers to match. Sale Price, each, 10/11

V 311. Blouse, in Crêpe de Chine. Colours: Ivory, Sky, Pink, Champagne, Navy, and Black. Sizes 13 to 14½. Sale Price, each, 15/11
Numerous other Blouses at exceptionally low prices.

V 891. Brise Bise, for short Blinds. Ivory only. Most durable. 22 in., per yd., **1/4½** 28 in., per yd., **1/9½**


V 891

V 46



ROBINSON & CLEAVER LTD.

V 894

V 46. Fine Lace Curtains. 57 in. White and Ivory. 3 yds. long, **8/11** per pair; 3½ yds., **9/11** per pair. (*See left-hand corner illustration.*)

V S 24 Ladies' Fine Linen Hemstitched Handkerchiefs. ½-in. Hem. About 12½ in. (Extraordinary value.) Per doz., 4/2

V S 24

We have splendid hard-wearing Khaki Handkerchiefs at prices ranging from **1/10** per dozen and upwards.

V 894 Lace Curtains. 52 in 2½ yds long, **4/11**; 3 yds., **5/11**; White only. 3½ yds., **6/11**; Ivory and White only. Very dainty. (*See right-hand corner illustration.*)

MADAME HAYWARD

is offering

A · FEW · EXCLUSIVE · MODELS

in

Robes, Manteaux, Furs, Millinery

AT GREATLY REDUCED PRICES

67 & 68 New Bond Street. London

HARVEY NICHOLS

OF KNIGHTSBRIDGE

Winter Sale

—TO-DAY—

and for Three Weeks

One Example of the Bargains . . .

F 19. **NATURAL SKUNK CAPE COLLAR,** can be worn in three different ways ; beautiful Picked Skins. Sale Price **£11**

MUFF to match - - - - - - - - - **£6**

HARVEY NICHOLS & CO. LTD. KNIGHTSBRIDGE S.W.

GORRINGES WINTER SALE

TO-DAY

and throughout the Month

THE necessity for universal economy makes our Twice-a-year Sale more important than ever. The reductions are made for purely clearance purposes, and provide an opportunity otherwise impossible of obtaining GORRINGE GRADE GOODS at Bargain Prices.

We hold no "White Sale," therefore LINGERIE and LINENS also are now reduced. The occasion is one for early inspection, to secure the best of a unique stock.

EXAMPLE OF THE BARGAINS

In COSTUME SALONS

"ROSALIE"—A new TAFFETA GOWN, an excellent type of many similar frocks, designed for present wear, and adaptable for Day or Evening use ; a most useful and necessary garment. In a number of beautiful colours, also black. Usual Price, **£3 10 6;** *SALE PRICE,* **59/6**

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now being worn as follows
were designed and executed by

Elspeth Phelps & Reggie de Veulle

28 ALBEMARLE STREET W

At the Alhambra
Miss Violet Loraine's Dresses

At the Ambassadors
Mlle. Delysia
Miss Dorothy Minto

At the Empire
Miss Shirley Kellog

At the Gaiety
Miss Peggy Kurton
Miss Adrah Fair
Miss Cecily Richards

At the Garrick
Miss Madge Lessing
Mrs. Cecil Raleigh
Miss Heather Thatcher

At the Palace
All Mlle. Regine Flory's Dresses

At the Shaftesbury
Miss Ivy Shilling

At the Vaudeville
Miss Lee White
Miss Billie Carleton

¶ *And all the Gowns in the parade of the Manikins at the Hippodrome*

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WINTER SALE

GOWNS, CLOAKS
Day & Evening

Blouses

Lingerie De Luxe

HATS

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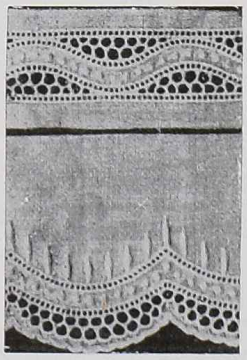
1st–12th

Mount Street. London. W.

P. STEINMANN & CO

The Firm is of French-Swiss origin—now entirely British.

A LARGE variety always on view of Baby Garments for the entire outfit—Children's Frocks, Smocks, Tunics, Coats, &c., and elegant Underclothing—all made by our own British workers.

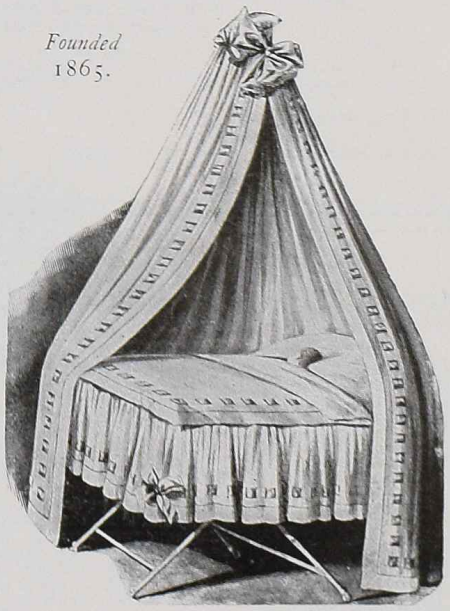


EMBROIDERIES and Laces and Materials for entire making-up of Baby-linen and Underclothing. Send for the unique Pattern Book of 400 designs.

Experts in Real Laces and Embroideries. Lengths of Real Lace in Brussels, Flemish, Point de Venise, Milanese, Irish, Honiton Antique, Valenciennes, &c. A large collection always on view from 21/- to £50 piece. Illustrated Price List on application.

Specialities
FINEST EMBROIDERIES, LINGERIE AND BABY CLOTHES, MODERN AND ANTIQUE REAL LACES
SPECIALISTS IN DAINTY BABY-LINEN, LADIES' UNDERCLOTHING, AND CHILDREN'S FROCKS.

Founded 1865.



PRETTILY-TRIMMED FOLDING COTS AND BASKETS and Everything for Baby's Outfit.
Patterns and Prices on Application.

185 & 186 PICCADILLY
LONDON W. *Opposite the Albany.*

By special appointment

BUSVINES

Furriers

Successors to James Ince (Estd. 1812)

BARGAINS IN FINEST FURS

No.		Marked Price Guineas	Sale Price Guineas
151	Coat of Seal Musquash	45	33
155	" " "	38	29
158	" " " *Collar of Skunk*	65	47
160	" " " " *and Flounce of Skunk* ...	72	49
188	" " " " " *Racoon* ...	65	47
189	" " " *large square Collar of Skunk* ...	60	43
191	" " " *Collar and Flounce of Skunk* ...	55	41
192	" " " " " " ...	44	32
199	" " " " " *Sable Squirrel*	50	36
275	" " " *trimmed Nutria*	72	49
277	" " " *Collar and Flounce of Sable* ...	100	70
220	" Seal Coney " " *Badger* ...	30	23
221	" " *trimmed Civet*	31	24
223	" " *Collar of Opossum*	28	21
225	" " " *Skunk*	28	21
234	" " " *and Flounce of Skunk* ...	40	32
238	" " " " *Fisher Racoon*	35	27
113	" Natural Black Musquash	40	29
115	" " Musquash	25	18
119	" " " *Collar and Flounce of Blue Wolf* ...	34	25
121	" " " " *of Skunk*	28	20
124	" " " " *and Flounce of Opossum* ...	39	26
135	" Musquash Side	17	13
202	" Moiré Lamb *trimmed Racoon*	15	11
208	" " Kid	29	19
209	" " "	20	13
231	" " " *trimmed Chinchin*	28	19
227	Theatre Wrap *Velvet trimmed Ermine*	40	27
Also	100 Skunk Pelerines, Ties, etc. ... ... from	3½	2½
	Latest Shapes ... ... to	35	26
	40 Skunk Muffs ... ... from	7	5
	to	20	15

SABLES HALF-PRICE

SILVER FOXES

53	Large, extra rough, good neck and stripe	100	75
56	Large, rough	24	18
57	Large, rough	20	15
77	Small, ⅜ silver, slight stripe	80	60
78	Medium, ½ bright silver	96	72
80	Small, short, close, good quality	80	60
85	Extra large, rough, good neck	170	128
86	Large, rough, good neck	140	105
87	Large } Medium, rough, slight stripe, ⅜ bright silver	130	98
88	Medium size } Medium, rough, slight stripe, ⅜ bright silver	150	12
89	Medium size } Medium, rough, slight stripe, ⅜ bright silver	120	90
90	Large, fine neck } ½ dark silver, slight stripe ...	170	128
91	Large, fine neck } ½ dark silver, slight stripe ...	140	105
92	Medium, fine neck } ½ dark silver, slight stripe ...	120	90
94	Extra fine neck, ½ dark silver, with stripe	220	165
95	Medium size, ½ dark silver	170	128
96	Large, ½ silver, rough	170	128
97	Large } ½ dark silver, extra black neck	160	120
98	Large } ½ dark silver, extra black neck	140	105
99	Medium size, moderately rough, ½ silver	170	128
100	Extra large, ⅜ dark silver, dark neck	110	83
101	Medium size, ⅜ dark silver, slight stripe	110	83
102	Medium size } good neck, colour, and quality	70	53
103	Small } good neck, colour, and quality	70	53
104	Large } ½ silver, good colour, and quality	60	45
105	Large } ½ silver, good colour, and quality	60	45
106	Medium size, ½ silver, dark neck and stripe	60	45
107	Small } ⅜ dark silver	40	30
108	Small } ⅜ dark silver	40	30
109	Large } rough, pale, clear	32	24
110	Large } rough, pale, clear	32	24

156 Oxford Street W.
and 4 Brook Street W.

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Robes Gowns Blouses

Worn by
Miss DORMA LEIGH
in
Mr. ROBERT COURTNEIDGE'S "OH, CÆSAR!"
produced at Edinburgh.

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Under the Patronage of
THE MARCHIONESS OF DUFFERIN AND AVA

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or the
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Brompton Road
S.W.

SALE OF MODELS

DRESSES COSTUMES BLOUSES &c.

GREAT FUR SALE

THOUSANDS of Real Bargains in Beautiful FUR SETS and FUR COATS – the Largest Stocks in London to choose from.

NOTHING specially bought for the Sale, but our own Stocks generously reduced and of

GUARANTEED QUALITY
however low the price paid.

INSPECTION CORDIALLY INVITED.

A Post Card NOW for special Illustrated Sale Bargain Catalogue.

The Wholesale Fur Co
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(First Floor; NOT A SHOP.)
Entrance in Conduit Street.

AND AT

145 Cheapside, City (1st Floor). 37 High Street, Kensington, W.
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MANCHESTER: 10 St. Anns Square. LEEDS: 2 Lands Lane.

Elvery's Waterproofs are world-renowned and have stood the test of years.

FEATHERWEIGHT SILK WATERPROOFS

The coat illustrated is cut with an exceptionally deep arm-hole in order that it may be worn easily and comfortably over other coats; the upper part is lined with silk and the modishly full skirt is of coverall length, while the collar and cuffs are made to fasten closely to the neck and wrists. Another sensible point is that the coat fastens right down to the base. It is made in eight shades:—two nice greys, a smart fawn, navy blue, green, purple, mole, and black, and it is most moderately priced at 58s. 6d., for it is of superior quality and finish throughout. Though so light, the silk is absolutely waterproof, and the coat is stocked in all sizes to fit every figure, it being only necessary to send the chest measurement in order to be correctly fitted. Another model is also produced at the very moderate price of 47s. An envelope-shaped case to match for carrying the coat may be had for 3s. 6d. extra.

Elvery's Special Pocket Waterproof (light weight) Absolutely stormproof. Price 29/6

Waterproof Specialists. Est. 1850.
Elvery's
Write for List of Waterproof Kit.
31 Conduit St. London W.
(One door from New Bond St.)
And at Elephant House, Dublin, and Cork

The beautiful MODELS by

Dœuillet Ltd.

of PARIS

as illustrated in "Vogue" are now on SALE at their premises,

25 Albemarle Street W.

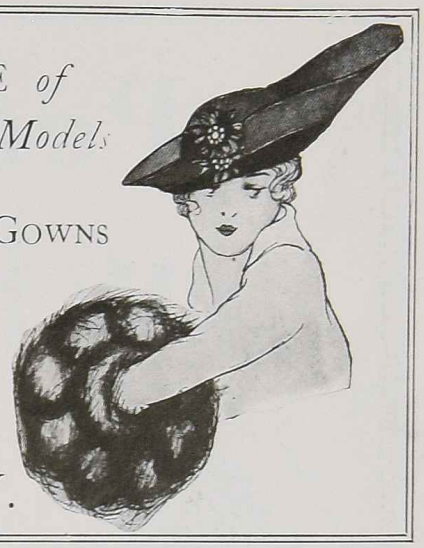
(Regent 1514)

SALE *of*

Winter Models

in

HATS & GOWNS



Anne

9 Old Bond St. W.

GREAT SALE

from Monday, January 1st, at

IMMENSE REDUCTIONS

Fine Lingerie

Graceful Costumes

Blouses

Tea & Rest Gowns

all at Bargain Prices.

Goods sent on approval at the reduced prices if a London trade reference is given.

Illustrations of many Sale Bargains post free.

ADDLEY BOURNE

174 Sloane St. LONDON S.W.

KONSKI

49 CONDUIT STREET W.

Sale of Furs & Costume Models during January

Smartly tailored Costumes, Afternoon and Evening Gowns

All Orders executed at Reduced Prices

KONSKI Ltd. 49 CONDUIT ST. W.

Debenham & Freebody's

Commencing Monday January 1st.

SALE

and continuing for Twelve Days only

Exceptional Bargains in all Departments

Semi-Evening or Restaurant Gown (*as sketch*), in rich quality charmeuse, designed with dainty fichu of georgette edged fur, and well-cut skirt with frilled pockets. In black and a few good colours. Sale Price 98/6

Model Tea Gown (*as sketch*), in handsome black crêpes or charmeuse, trimmed with jet, some finished silver or gold, and very graceful chiffon draperies. Sale Price 8½ Gns.

Nightdress (*as sketch*), in new silk crêpe de chine, entirely hand-made, with fronts of smocking and lace. In pink, white, and sky. Sale Price 29/6

Model Fur Coat in seal dyed coney, with collar, cuffs and flounce of skunk dyed opossum, lined good quality brocade. Season's Price 35 Gns. Sale Price 23½ Gns.

These Coats are of exceptional value and thoroughly good workmanship.

Sale Catalogue Post Free. These Garments cannot be sent on approval

Wigmore Street & Welbeck Street

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Peter Robinson's

OXFORD STREET

WINTER SALE

Model 8021. Smartly-tailored average figure Model with elastic hip gores. Six hose supporters. White Coutil. Sizes 19 to 30 in. Regular Price, 16/11 **Sale Price, 14/6**

In future corsets will be much dearer. The ROYAL WORCESTER Corset Bargains we offer at our Winter Sale therefore represent a double saving—a saving on the present prices and a saving on the coming increased prices. Buy two or three pairs while you can save so much money on them. They are all guaranteed to be of the usual high quality, absolutely the same in every respect as we have been selling at the full prices all the season. Send your order early, as you will NEVER AGAIN be able to buy the famous and fashionable Royal Worcester Corsets at such bargain prices.

ROYAL WORCESTER CORSET BARGAINS

Model 600. Admirable Model for average figures. Medium low bust. Six hose supporters. In white Coutil. Sizes 19 to 30 in. Regular Price, 14/11 **Sale Price, 10/11**

Model 908. Corset with high bust and defined waist-line; gives roundness and grace to the tall slight figure. Sizes 19 to 24 in. Usually 25/9 **Sale Price, 16/11**

Model 874. A bargain in pink Broché, for full figure, low bust, broad busk, elastic gussets in skirt. Sizes 23 to 36 in. Usually 27/6 **Sale Price, 21/-**

Model 8822 A well-cut Corset for short full figures; low bust, firmly boned. In white Coutil. Sizes 23 to 36 in. Usually 23/6 **Sale Price, 19/11**

Model 915. Slender figure Model in white Broché, small waist effect, lightly boned, elastic gussets in bust. Sizes 19 to 26 in. Usually 27/6 **Sale Price, 25/-**

PETER ROBINSON LTD. Oxford Street London W.

TELEPHONE 7398 GERRARD.

1 MINUTE FROM VICTORIA STATION.

"La Naturelle"

Maison Georges

Grand Prix, Paris, 1900.

REAL TRIUMPH OVER NATURE

"La Naturelle," the new French toupet, which can be parted and arranged in any style, is worn by many yet is invisible to all, and is the masterpiece of the Maison Georges who is the

PIONEER

OF THE

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The NEXT VOGUE

FOR lo, these many issues, Vogue has been staying at home doing its Christmas shopping early, acquiring its 1917 models of lingerie, and otherwise behaving itself like a model magazine. Then it happened to hear of the attentions that smart people on the other side of the Atlantic are showering upon their cars; it became interested, went deeper into the subject, and—well, the next issue of Vogue is going to be a motor number to a very large extent. It will tell you much that is being done and thought on the subject in America, and will provide ideas for that happy time when the cessation of hostilities once more permits us to use our cars at will, and devote some thought and money to their improvement, æsthetic as well as mechanical.

To begin with, there are the varieties of new motors. No longer does every motor look like every other motor. The Americans are mixing their motors with brains, this year. And no longer do the most particular people enter a saleroom saying, "Show me something in a Rolls-Royce town car, please, size 36." Instead they choose only the chassis, in all its classic simplicity, and then they have the body designed especially for them, to match their hair and eyes and temperaments! And you will notice how much straighter the lines of many smart cars are getting. Perhaps we have had almost too much of stream lines; it seems that many of the cars with assured social position in the motor world are being built on straight lines.

MODERNISM IN MOTORS

But Vogue will not be content with the mere outward semblance of a motor. It realizes that interior decorating begins at home, of course, but it really doesn't see any particular reason for its ending there. So Helen Dryden is designing some interiors for motor cars, and the flights of her imagination are so charming that it is a strong-minded woman indeed who can refrain from trying them on her motor.

The cover of the next, the January 15 number of Vogue, is by Helen Dryden

Speaking of interior decoration for motors naturally leads to a discussion of new motor costumes. It used to be extremely difficult to be smart while motoring; in choosing one's motor wardrobe, the idea was, only too obviously, safety first. But the designers have demonstrated that motor wraps and motor hats can be absolutely practical, utterly comfortable, and still amazingly becoming. It takes genius to do it, but it can be done. The designers have achieved hats which will stay with one while one shatters the speed laws to bits and then remoulds them nearer to the heart's desire. They have evolved motor wraps that will be the envy of all pedestrians—those luckless creatures who are more motored against than motoring. Vogue has really come to the conclusion that it is the costumes which are designed for motoring that prevent walking from being a really popular sport.

OUTSIDE THE MOTOR WORLD

But Vogue has other ideas in its head beside motors, and the next issue is going to devote a great deal of itself to several other things of vital social interest, particularly if you have close associations with the other side, or would know how the Americans take advantage these days of the sunny south. Vogue will show you what the social pilgrim may command in the way of hats, frocks, shoes, and other things which are menaces to man's peace of mind, even in peace time. If we in England cannot do all we should like, or were wont to do, there is no reason why we should not be informed of the ideas and doings of others who are more fortunately placed.

Speaking of the sunny south, Vogue happened to discover in its mail, one morning, an article all about Havana. It seems that Havana is being done this season by Americans. Paris has other things to do these days, and so much of the gaiety of nations is concentrated in Havana. It is the place where everybody does those things you have always wanted to do. It is the next thing to Paris, and it is brilliant with its own local colour. Havana is a place to know whenever opportunity serves.

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THE DUCHESS OF SUTHERLAND

The Duchess of Sutherland who, before her marriage to the fifth duke in 1912, was Lady Eileen Gwladys Butler, is the elder daughter of the Earl and Countess of Lanesborough. She has always been a great favourite of Queen Mary, was one of the train-bearers at the Coronation in 1911, and, two or three months ago, was appointed Mistress of the Robes in the place of the Duchess of Devonshire, who had to relinquish office on her husband's appointment as Governor-General of Canada

An excellent way to brave the artillery fire in the Bois is to be protected from the enemy in this wise. Undoubtedly a brave hat of kolinsky with a "brush" aigrette would give one courage

PARIS CONTEMPLATES A NEW SILHOUETTE

There are Rumours That Alter the Silhouette, but Paris Still Says Enigmatically, "Anything and Everything"; Rain Cloaks Are Smart and Umbrella-making Is a Fine Art

THREE months ago, when Paris put on the chemise, it fitted so perfectly the moods of the moment that those who saw doubted whether Paris would ever take it off; but already the Parisienne is struggling out of the chemise and into a new garment, which at first looked somewhat like a chemise gone wrong, but which now has taken more definite shape. Rather closely fitted to the waist-line is the new frock, which rounds out well over the hips and seems a bit narrower at the hem. It is odd,—this new silhouette, and whether or not it will endure, no one can say.

The new girdle is narrow, and the newest sleeve is rather wide below the elbow; it is cuffed or cuffless, just as one desires. One of these new frocks is fitted to the hips in the back with gently curving seams, and is belted across the front only. The skirt is rather broad in effect at the hips and falls in the new fashion narrower at the hem. The sleeves are long, easily fitting, and cuffed at the wrists. A smart cravat made of fur is folded about the throat. M. Dœuillet is making a manteau of blue serge which is subtly tightened at the waist and curves out over the hips in the new fashion and has a slightly narrowed hem. It is embroidered on the loose folded collar and outstanding pockets with grey thread, and there is a narrow belt about the waist. At the Maison Dœuillet, as at the other houses, skirts are longer. M. Dœuillet, who is so apt to change the fashion when one least expects it, smiled enigmatically when I inquired casually, "What is the newest fashion, M. Dœuillet?"

"Anything," with a little shrug, "everything."

"Oh!" I looked down approvingly at my three-weeks'-old frock. However, I am suspicious of M. Dœuillet. He may have an entirely new fashion up his sleeve, which to our envy and dismay, will be brought out a little later. In our effort to keep up with the fashion we are like Alice and the Red Queen; we must "run like that to stay where we are." No matter how many frocks we buy, we are always a frock or two behind the fashion.

Perhaps it does look rather Chinese, and dull blue crêpe with white embroidery and white buttons is really entitled to, you know

It certainly looks different from the silhouette of yesterday—this new outline, rounded like a barrel; is it here on a brief visit or for a prolonged stay?

PARIS WATERPROOFS ITSELF

It is raining in Paris and one fares abroad under a dripping umbrella, the sport of gusty winds laden with withered leaves. We shop, take tea, and dine, recklessly trusting that a taxi may be found conveniently near when we are ready to depart. Our visit to the latest revue is clipped short to make probable our chance of finding a lurking machine. Good limousines have been requisitioned by the Government. It is this scarcity of automobiles and lack of taxis which is responsible for the new rain cloak, which is now designed with all the care bestowed upon the manteau of cloth. The belts, pockets, and collars of these *manteaux de pluie* are the smartest sort, and the width is in keeping with the latest fashion. A velvety rubberized cloth in ivory-white, grey, beige, blue, or mauve is used for these rainy-day coats, and there is also a rain-proofed gabardine which is very serviceable. The umbrella keeps pace with the manteau, and umbrella-making is fast becoming a fine art. Time was when all the world considered the umbrella as a necessary evil and merely a protection from the rain, but now the makers of the modish umbrella are exploring every accessible corner of the world in search of new mate-

MODELS FROM CHÉRUIT

Feeling toward a new silhouette the couturiers are trying something like this: a skirt drawn in at the waist, distended below, and narrowed again at the bottom

rials for the article de luxe. Even the prospective purchaser is ransacking old boxes and closets in the hope of finding a bit of amber, ivory, or carved wood which may be used in some way to beautify her umbrella. Odd bits, such as an old buckle of lapis lazuli or a cairngorm may be effectively set in the handle.

THE TUNIC COMES IN SOFTLY

With the advent of the slightly longer skirt, the tunic is desperately endeavouring to regain its former high place in the world of dress; it is coming in softly, as it were, in chiffon and mousseline; often it is embroidered and has an underdress of satin. White mousseline embroidered with gold or silver is smart over an underdress of black, green, or violet satin. Over tête de nègre satin, the tunic is of beige mousseline, and there is a bit of silver and tête de négre embroidery and narrow borders fashioned of fur. One-piece dresses of velvet embroidered or

WORTH

Very like a peasant costume in line, but very unlike one in material and colour is an all-blue gown made of mousseline de soie and pleated tulle, embroidered with blue metal

bravely trimmed with velvet of another colour are smart. One of the newest models is of green velvet with a sash of antique red velvet, and the green velvet is embroidered with a tracery of red.

Despite the vogue of velvet, frocks of satin are in even greater favour; satin expresses more happily the new silhouette. Soft pleated satins, straight and loosely girdled, are worn under manteaux of fur and velvet. Black satin is perhaps smartest, but there are also pretty frocks of very dark brown, violet, dark green, and blue satin; and the newest satin frocks are not trimmed with fur at the bottom.

Possibly it is a desire for something new or perhaps merely an effort at economy that trims a tailored jacket only half-way round its lower edge with a fur band which crosses the front only.

Now that rabbit is growing scarce and therefore more expensive, furriers are searching the wide world for some new animal for the sacrifice. In the meantime they are using rat, ordinary grey rat, which in its finished state looks not unlike silvery grey plush. A new muff, oddly cylindrical in shape, is made of this silvery fur—lining and all.

CALLOT

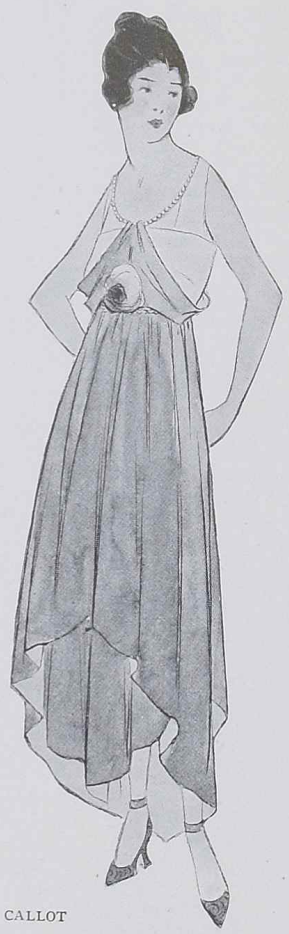
The little stitched pockets were somewhat crowded but begged to come, so they were tucked in at the waist-line of this costume of dark green velours de laine and kolinsky

WORTH

A cape of white velours de laine and skunk thinks mere ornament a vain thing, and is content with a utilitarian tassel of white wool. The white velours de laine manteau underneath has all-over design done in old-red

Apparently, there is no lack of furs at the Maison Redfern, where even the salons seem to be fur-trimmed. Cloaks of the amplest variety in sable, otter, and chinchilla are displayed on every side; some are lined with satins of gorgeous hue and extravagant pattern. Colour, in the Redfern creations, has been concentrated in the linings, which are most vivid.

Redfern has just finished a group of frocks for the new Lady Mayoress of London and her eleven maids of honour to wear at the ceremony of the inauguration of the new Lord Mayor. The frocks for the maids of honour are made all alike of rose metallic tissue over rose liberty satin, and are trimmed with swan's-down and rosebuds. The court train of the Lady Mayoress is of peacock blue velvet, embroidered with silver and brilliants, and is attached to the shoulders by means of heavy silver cords. The frock itself is of silver tulle embroidered with silver and brilliants and has a corsage-girdle of peacock blue satin.



CALLOT

The designer gives a gown of dull rose velvet faced with lighter satin an underbodice of rose satin, adds a purplish-red rose, and bids it risk all its hopes on a string of pearls

A new coat of beige suède is lined with bright green serge, which shows a bit on the collar and cuffs and all about the edges. Another leather coat has a plaid lining, which, also, is visible for a fraction of an inch all about, while the collar and cuffs are frankly faced with the plaid.

CLOTH IS AGAIN SMART

Frocks of cloth, which have not been smart for several seasons, are again in evidence. They are curiously embroidered in shadow stitch with woollen or metal thread and some of the skirts are lined for three inches on the inside at the bottom with soft fur. Fur also lines a new muff of cloth which is embroidered with threads of silk and silver; the fur shows a bit at either end. The muff of velvet, cloth or velours de laine is smart, new, and pretty; but one may be assured that such a muff is not an economy; far from it. It has been decided, evidently, in the world of *couture*, that prices shall always go up. So no matter what the fur or the tissue, if it is smart, it is expensive.

The Maison Premet, however, cares little how expensive stuffs may be and calmly continues to

fashion frocks of fur and silk. I say "fur and silk" advisedly, for one of the newest models of the house is made of soft otter from hem to hips, with a trifle of grey beige silk above. Lovely in colour is this frock, and indescribably rich.

ADORABLE FROCKS AND DIMINUTIVE

At the house of Paquin one simply cannot get to the upper salons because of the lovely creations exhibited on the main floor. Here is installed the children's department of the maison, and each day, apparently, all of the shapely wooden manikins are clothed anew in the smartest little models ever seen in the rue de la Paix. For the sixteen-year-old girl there is a manteaux collared with soft dark fur, and made of the dove-grey duvetyn which so much resembles suède. The fronts of the coat are faced for five inches with Scotch plaid cheviot in beige, red, white, and black; the rest of the lining is of dark satin.

For the child of ten there is the most delicious little costume of periwinkle blue mousseline embroidered with patches of lace-like grey tracery and bordered with grey rabbit fur. Over this is the quaintest little cape ever seen; it fastens closely under the chin, and is all of grey velvet lined with blue. And there are many other little frocks equally ravishing.

A tiny frock from Fairyland is made of white tulle over white silk; the tulle is gathered under cords of ermine. Three narrow bands of ermine cross the bottom of the little frock, and two bands trim the sleeve.

A. S.

PAQUIN

Since it is to be worn over the gown at the upper right, Paquin prefers this coat to remain plain and unassuming in line. It is of black velvet and has a collar of brown fox

PAQUIN

As a protegée of Paquin, dark green velours de laine again makes its appearance; this time accompanied by caracul. The turban, too, is of caracul and has a silver aigrette

PAQUIN

Paquin embroiders a gown of antique red mousseline with knotty green thread and outlines all seams with it. An underdress of black satin has bands of fox and monkey fur

LANVIN

Lanvin names a frock of black velvet embroidered with silver combined with metal tissue embroidered in red, blue, and silver, "The Fire Bird." The tissues against the velvet are gay, indeed

LANVIN

Another Lanvin frock is decidedly oriental with perhaps a dash of Léon Bakst, and is of black velvet falling sheer against the brightness of gold lamé tissue heavily embroidered with gold

The CROWNED LINGERIE *of* EUROPE

If It Be of Silk, Well and Good; If It Be of Anything Else, It Must Have Laces Worth Many Silken Garments

DŒUILLET

In lieu of much lace, one finds gauged tulle, rose ribbon, and a little Valenciennes lace ornamenting pale rose voile de soie

Both rich and royal is the fair owner of one of the richest trousseaux made in Paris since the war. Undergarments of finest muslin trimmed with Valenciennes and Malines lace, with "Louis XV" filet and fine Irish crochet, with Binche and *point de Paris* are to be found in this wedding chest. "Classic" in style, each of these muslin garments bears a royal monogram surmounted by the coronet, all exquisitely done in miniature with the needle.

DŒUILLET

Lace comes high in these days, when it comes at all; here white tulle, ruffled and gauged, came, instead to rose voile de soie

TROUSSEAU OF PRINCESS GEORGE OF BATTENBERG

Not entirely of muslin, however, is this remarkable trousseau, which contains also dainty undergarments of voile de soie, crêpe de Chine, tulle, and lace. Almost entirely of lace are some of these garments,—lace of different kinds delicately joined together and attached to the thin silk by a tracery of embroidery. Many of the pretty trifles are lavishly adorned with ribbons. Even the pillow of filet, at the lower left of page 20, with its decorative monogram, is decorated with bows of ribbon. Brassières of lace are supported by broad ribbon straps over the shoulders. Twin straps of ribbon support some of the combinations. Knots of ribbon ornament the nightgowns of voile de soie and lace,—rose ribbons on a garment of rose silk, white ribbons on white muslin and white crêpe. Needless to say, the tissues are the finest obtainable and the lace, to the last thread, is "real." This lingerie was prepared for the young and lovely daughter of the Grand Duke Michael of Russia, Countess Nada Torby, who was recently married to Prince George of Battenberg.

The house which made this lingerie, the Maison Irlandaise, also made table linen for the new household, and photographs of some of this linen will appear in these pages a little later. Much *point de Venise* was used in the making of these table-cloths, tea-cloths, and napkins, as well as *point de Paris* and Italian filet; and the needle-work is of the finest. The monograms are of Venetian lace applied to the linen. Lace is much used just now for household linens, for curtains, table linen, cushions, lamp and candle-shades, and all the small articles which are included in "house lingerie"; and lace is now difficult to procure, which means that it is more than ever expensive.

IN PLACE OF LACE

It is doubtless owing to the price of lace that much of the new personal lingerie is trimmed with frills and insertions of plain tulle, embroidered into the tissue with an over-and-over stitch, forming a cord on either edge of the tulle. This is a simple and pretty sort of garniture, dainty and even rich looking. Some of the Chéruit lingerie is trimmed in this way, and Dœuillet also employs as trimming plain tulle ruffled and gauged in a pretty fashion, as in the two models sketched at the top of this page. Very like some of the Chéruit

IN one of the glass cases of the Musée Carnavalet, rests a little white but somewhat dusty chemise of fine linen, neatly hemmed all about with tiny stitches. No lace adorns this historic garment, no insertion of thread-work, and no embroidery encrusts its smooth surface. It is fine beyond compare but simple in form as a peasant's shift, and it was once worn by a queen, for it is the chemise of Marie Antoinette. A little chemise and two, little, faded, dusty shoes—what pathetic relics of the proud little Austrian princess who, at fifteen, became the queen of France.

But what sufficed for the most fastidious queen in Europe in those days would almost be sniffed at by the modern *jeune fille*. Instead of delicate linen the modern maid revels in silken garments, in crêpe and mousseline and voile de soie, in chiffon and tulle trimmed with frills and insertion, with little puffs and bows of ribbon, with pleated ruches and splashes of colour on embroidery and appliqué, with delicate laces and knots and loops of ribbon. If she wears white muslin, it is so trimmed with lace—two or three varieties cunningly combined—so encrusted with embroidery, and so bewitchingly trimmed with ribbons that the muslin itself is almost lost to view. But the lingerie of the moment is of silk or thin mousseline de soie—chemise, combination, and nightgown. One must be a bit old-fashioned to cling, in these days, to "classic" lingerie. One must also be vastly rich, for that real lace which trims the muslin garment makes it worth more than ten similar trifles in silk. Or one must be of royal blood to indulge in cobwebby laces of great price, lavishly, royally, used.

Combinations have grown longer; this one is rose crêpe de Chine, with yellow lace and rose ribbons

CHÉRUIT

One might almost think it a dress, this combination of blue chiffon, pink flowers, and cream Malines lace

frocks in line is the combination sketched at the lower left of page 18. The top is made of yellow imitation Malines, and the lower part widens in the well-known Chéruit fashion, by means of pleated panels introduced into the sides of the skirt.

Paquin makes a rather dignified combination of grey-beige, satin-finished crêpe with grey-beige chiffon shoulder-straps. A band of chiffon is inset near the edge of the skirt, and, by the way, the combination of this season is noticeably longer than that of last year's, and more ample. Much lingerie of voile de soie and lace is made by the Maison Paquin, but a great deal of attention is just now being devoted to undergarments of fine muslin and lace. Milan, Valenciennes, *point de Paris, point de Lille*, and Binche laces are employed with drawn-work and delicate embroidery on linon. The unusual eccentric note in underwear is quite lacking this season, the Maison Paquin preferring the simpler, more dignified variety of undergarment—or is it, after all, the clients of the house who demand the simpler things?

However, at Paquins, as elsewhere, several kinds of lace are combined in the same garment. *Point de Venise*, combined with Valenciennes, forms the top of one nightgown and the linon all about is decorated with a delicate tracery of embroidery. In other garments, Milan, Valenciennes, and *point de Paris* are prettily combined; but the Maison Paquin uses very little filet.

At Doucet's one sees the finest of lace, the most delicate of linon, and the most exquisite of needlework. Much Valenciennes is used as trimming, combined with other laces such as *point de Paris*, and Milan lace; and the linon is embroidered and ornamented with a bit of drawn-work.

At Worth's the same classic style prevails; daintiness and exquisite fineness characterize each snowy garment.

Mme. Lanvin makes wonderful lingerie of voile de soie *crêponnée*, delicately embroidered in colour with the narrowest of soutache. Simple and naive in shape is the Lanvin lingerie, which needs not so much as a word to recommend it. If Lanvin makes it, it is perfect.

VARIED STUFFS OF LINGERIE

Premet continues to make adorable trifles of linon trimmed with tulle and lace. Malines, Valenciennes, filet, and *point de Paris* are employed by this house in the making of pretty combinations and other undergarments, and the shoulder-straps are made of narrow ribbons. As to shoulder-straps, there exists a difference of opinion. One house makes them of tulle, one of voile de soie with a picot edge, and one of voile de soie *crêponnée*, to match the garment itself, edging it with a narrow binding of the same tissue in yellow. However, nearly all the houses use ribbon supports to a greater or less extent.

Marthe Gauthier, who not only designs some of the most fetching bags in Paris, but constantly creates the most original trifles possible in underwear, is making new and intimate garments of voile de soie, splashed with colour in appliqué by means of voile de soie of some contrasting colour embroidered on to the garment with threads of coloured wool. Futurist lingerie this, but very effective in colour and design. On a room robe of straw-coloured voile de soie, for instance, are embroidered bands and great loose-petalled flowers of deeper rose and violet voile de soie, and the embroidery which holds the appliqué is done with French blue woollen thread Violet flowers are similarly embroidered on to yellow silk voile with rose wool and there are many other happy effects in colour.

Nearly all the *Maisons de Couture* make lingerie and many of them also make house linen for their clients. Just now, when so much muslin and lace is employed in the house, the busy couturiers are still more busy searching everywhere for new ideas for the decoration of the table. The sudden passion for Japanese ornamentation which of late has pervaded every house in Paris, has left its imprint not only on the frocks but on the house linen which is now embroidered with Japanese landscapes, gardens, and temples, worked partly in drawn-work and sometimes partly in lace. Some of these designs are wonderfully elaborate and are executed with fairy-like delicacy.

Very new is a long—shall one call it a scarf?—of silver tissue bordered with silver lace, which is thrown across a table over a white cloth that in its turn is embroidered and lace-trimmed. Like the silver train for the wedding gown, the silver tablecloth is an innovation which

LANVIN

MARTHE GAUTHIER

LANVIN

(Above) White mousseline de soie crêponnée has yellow silk bands and embroidery

(Left) A deep black tulle yoke and odd ruffle trim pale rose voile de soie

(Right) Rose crêpe de Chine in pleats bears a dark blue embroidered basket

PREMET

Forsaking silks, this nightgown returns to fine white linon; it is trimmed with filet and Valenciennes lace; the ribbons, like many ribbons this season, are rose

PREMET

This négligée casts its vote in favour of pale blue liberty satin, pleats of blue voile de soie, pleated white tulle ruffles (many, many of them), skunk fur, and pink roses

is likely to become an established fashion in table lingerie, and we shall have before long, no doubt, the cloth of gold.

The new pictorial embroidery—a combination of drawn-work and embroidery in relief, delicately executed with the needle—is exquisite beyond compare. For some of the old families of France, the entire history of the ancient house is wrought into the house linen, which is marvelously fine and priceless. The linen itself is turned into lace by the drawing out of threads and the working over the remaining threads with the needle. Not a false stitch mars the delicacy of the finished work; it is as fairy-like as frost on a window-pane.

Some of these new napkins and doilies are adorned with a delicate design in drawn-work with embroidery appearing only in the monogram; and one of the monograms favoured at the moment is rather large and either square or diamond-shaped; the letters are interlaced and surrounded with scroll-work in relief. Very modest is the monogram entirely in drawn-work, flat and inconspicuous.

A Venetian monogram is employed by some houses and is not the least pretty of all the monograms in vogue at present. It is often simply applied to the corner of the cloth. Again the monogram is done on a tulle mesh,—often on Malines lace,—and the entire motive is inserted in the cloth.

Often the monogram is embroidered directly on the middle of the front of the chemise, below the tulle or lace trimming. Again, it is placed on the left side. For the *pantalon*, the monogram is embroidered on the left side just below the waist-line. It is embroidered on the top of the stocking. For handkerchiefs the monogram is usually placed in a circle, square, or shield of embroidery, and the linen is often cut away about the letters, which are firmly embroidered.

In one of the great houses, I was told that monograms, particularly on bed and table-linen, are dispensed with by some of their clients, who consider the ostentatious marking of linen an affectation almost savouring of the vulgar; their linen is marked inconspicuously in some way known only to the owner.

PAQUIN

A plaid mousseline de soie is called écossaise; the cream lace is finished with small loops of ribbon

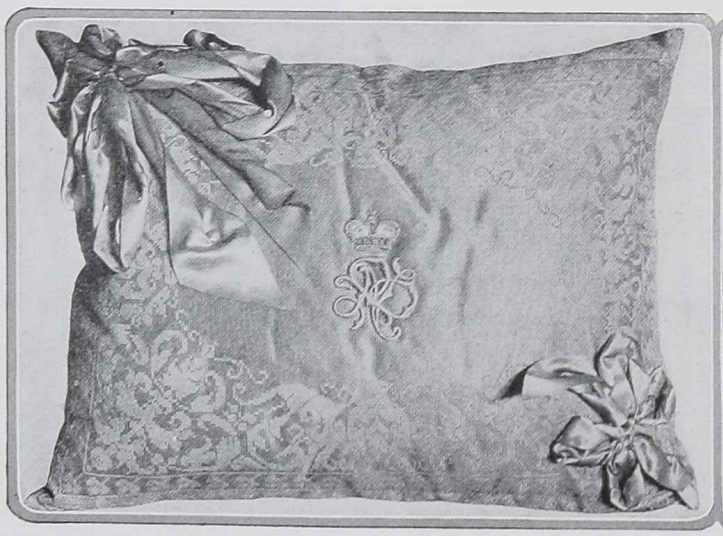
MARTHE GAUTHIER

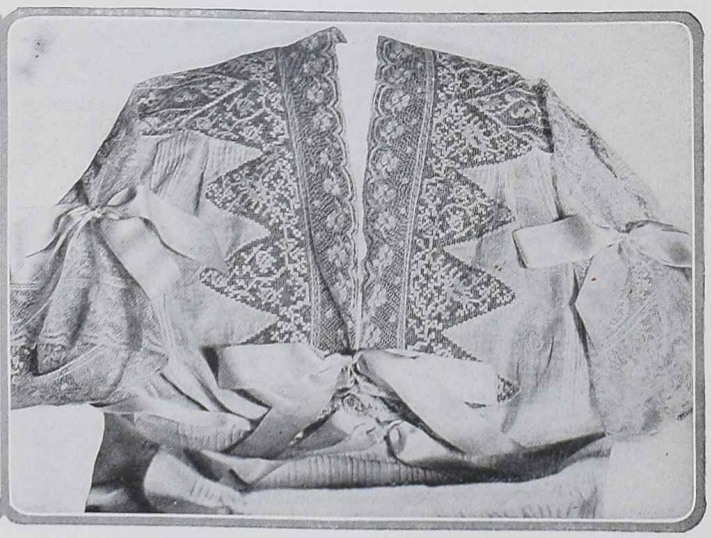
To pale yellow voile de soie, violet and rose motifs are applied, as are the violet and rose bands, with rose woollen thread

A chemise of light blue crêpe de Chine, white tulle frills, and hand-made Valenciennes, was made for the Countess Nada Torby

PAQUIN

With pale green mousseline, this lounging robe combines a black and gold brocade, gold tassels and gold-embroidered sleeves





THREE MODELS FROM MAISON IRLANDAISE

Filet lace over pale rose and tied with long-looped bows of rose ribbon was this pillow, which, with its dainty embroidered monogram and coronet, formed one of the delicate splendours of a countess's trousseau

Of white muslin, with deep pointed insets of filet, and bands of Valenciennes, this nightgown was included in the trousseau of the Countess Nada Torby, the daughter of the Grand Duke Michael of Russia

Certain savants attribute the invention of the fan to Rameses the Great; but we have an idea that the years contiguous to 1200 B. C. were devoted to more important matters than fans

A BREEZE FROM THE ANCIENTS

From A. D. to Antiquity and Back; Swingeth the Fan, and No Man Knoweth Whence It Cometh, Whither Goeth

By ROGER BOUTET de MONVEL

STUDYING the dictionary, I find there: "Fan, a little article used for fanning," or again, "an instrument for causing wind"; yet farther on I read, "a sort of portable screen with which women fan themselves." That defines it clearly; but what a dry and dreary definition it is, and how little such a matter-of-fact account suggests that delightful and romantic affair, the fan, the origin of which goes back to the dim past of the oldest civilizations of the east.

As to this matter of the origin of the fan, there are scholars,—and very wise ones,—who pride themselves on having discovered the earliest traces of fans at the court of the Hindu princes. Others with equal certainty assign their origin to Ancient Egypt and attribute the invention of them to Rameses III, called "the Great." As for me, I, without hesitation, select China as the birthplace of this gracious genie of the zephyrs. The story may be said to be proved. Two thousand years before the Christian era, it happened that the beautiful Lam-Si, daughter of a very powerful and highly revered mandarin, was nearly suffocated by the heat at a public festival. In spite of most careful research, I have been unable to ascertain what sort of festival it was; but, however that may be, it is incontestable that, forgetting the most sacred rules of Chinese etiquette, the young princess snatched off the mask that shielded her delicate features and began waving it so prettily to cool her fevered brow that the delighted crowd, following in the footsteps of the glorious daughter of Heaven, immediately invented and made the fan for daily use.

From that moment the die was cast, and the fan soon became an indispensable part of every costume and came to serve every sort of use. It was waved familiarly as a greeting; spread and then folded, it became a sign of command; coquettes taught it endless devices which soon formed a whole language, silent, but significant; mothers used it to put their babies to sleep; schoolmasters, to punish unruly students; workmen fanned themselves with one hand and worked with the other; finally, even the soldiers did not hesitate to use the fan under fire—and with an unbelievable calmness.

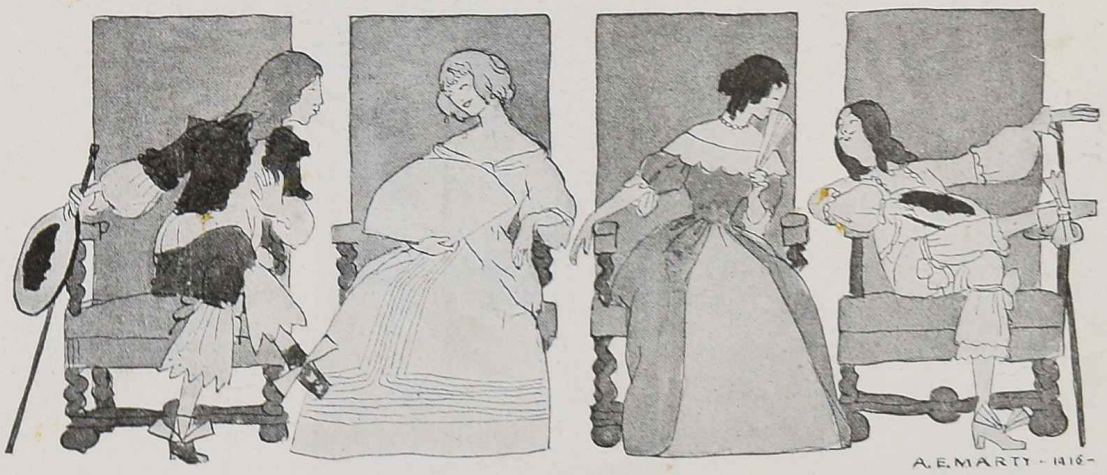
THE FAN IN FRANCE

Some scholar might write a useful little work giving the analytic and picturesque history of the fan in China and referring to poetry, to the allegories of mythology, to romance, and to comedy related to Asiatic literature. That would take us too far afield for the present work, however, and we shall forego the pleasure of telling of the adventures of the fan in Athens and Rome and shall confine ourselves to searching out the history of the fan in France.

I have searched in vain and I have seldom found the fan in use in Paris before the time of Catharine de' Medici, who brought from her Italian fatherland the Italian fan of plumes. These fans the perfumers who came in her retinue made and sold to the ladies and the young lords at the court. King Henri III did not fail to hand on the custom. This fairy prince, who wore gloves and masks treated with cosmetics to soften his skin, often rode forth to the forest surrounded by his pages and his falconers and carrying a fan in his hand.

In speaking of this king, Pierre de l'Etoile says on this point: "They put in the king's right hand an instrument which folded and unfolded at a touch of the finger; this we call a fan. It was made of vellum delicately cut and bordered with lace. It was of considerable size, for it was intended to serve as parasol for protection against the sun and to afford a cool shadow for the delicate skin."

There is no doubt that Henri III knew how to play with a fan with as exquisite a grace as he played with his bilboquet. But, in truth, the fan did not really acquire the "freedom of the city" with us until the time of Louis XII. Then its true reign began, a delightful reign, which



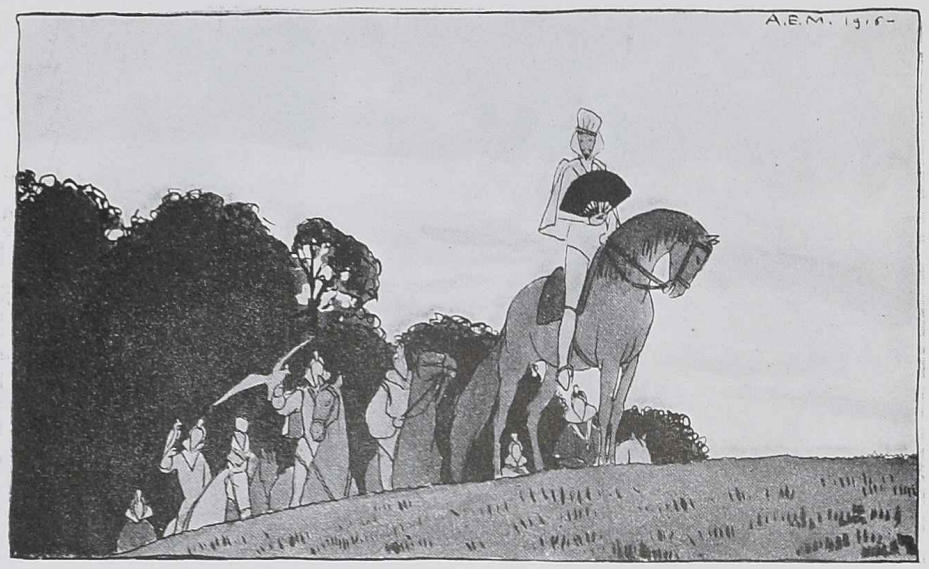
She of the light locks is one of the coquettes who taught the fan "endless devices which soon formed a whole language, silent, but significant"; and she of the amorous curls is able to open or close hers "with a sharp little click, to bring back the attention of an absent-minded young man"

has lasted even to our own day. At that enlightened period, one saw fans everywhere, in the salons, in the streets, at the Palais Royal, and at Versailles. They were made of scented leather, of taffeta or lace, of vellum daintily painted with landscapes, with emblems, or with plump little loves. In these days the fan acquired many titles. It became "the indispensable," "the shield of modesty," "the useful zephyr," "the self-possession of woman at moments of excitement."

A marquis of the period celebrated the glory of the fan in the following lines:

"I have stolen away your fan, Madame,
But I pray you, be not wroth,
Think of my ardour, consider my flame,
Mine is the greater need of its breath."

At last, the fan makes its appearance on the stage, interpreting happily the gestures of the actors and emphasizing their repartee. Could one imagine Molière's "Précieuses Ridicules" without the indispensable fans, which wave in airy curves, affirm the gestures, and make clear the action? What would be the scenes of the "Femmes Savantes" if it were not for the tricks, the turns, the spreading, and the nervous agitation of fans, played with, opened, closed, flung down, caught up with enthusiasm, lifted languidly, swooningly, or with delirious eagerness? One could not say it too strongly; the fan is to comedy what the balance pole is to the tight-rope walker. Deprived of this toy, Mlle. Mars herself would be as bewildered as a general might feel without his sword.



It was Henri III, the king of the perfumed gauntlets, who carried the fan habit into the sporting world. His fan was a delicately mannish affair, large enough to be a parasol when the sun was hot

THE MANUAL OF FAN PRACTICE

But great is the experience, the tact, and the natural delicacy required to use a fan as it should be used. The dowager Baroness de Follebiche has said noble words on this matter in the first volume of her "Philosophical Works." This clever woman notes a hundred ways of using the fan, and remarks with justice that it is a matter of no moment that a woman of distinction should take snuff with the grace of the Duke of ———, wipe her nose with the elegance of the Count of ———, laugh as subtly as the Marquise of ———; all these rare talents will not serve to excuse her if she fails in the supreme elegance, a dexterous use of the fan. Does not love, she says, love a fan as children love a toy? How many fans has romantic love reduced to tatters—for it is not an indifferent matter that a fan should fall to earth. Such a fall is a premeditated test of the respective ardour and swiftness of one's suitors. They dash, they reach down, and he who first picks up the fan, with the forethought to kiss the hand of the owner, brings off the victory. And how brilliant is the rôle of the fan, observes the wise baroness, when it is seen at the end of a gesticulating arm as it waves a greeting from carriage or garden! Should a fair lady desire a visit from a cavalier whose admiration she has guessed, her first step is to leave her fan forgetfully behind her, and immediately it is returned by the gallant himself or sent back with a madrigal which sings of the *beaux yeux* of the fair forgetful one.

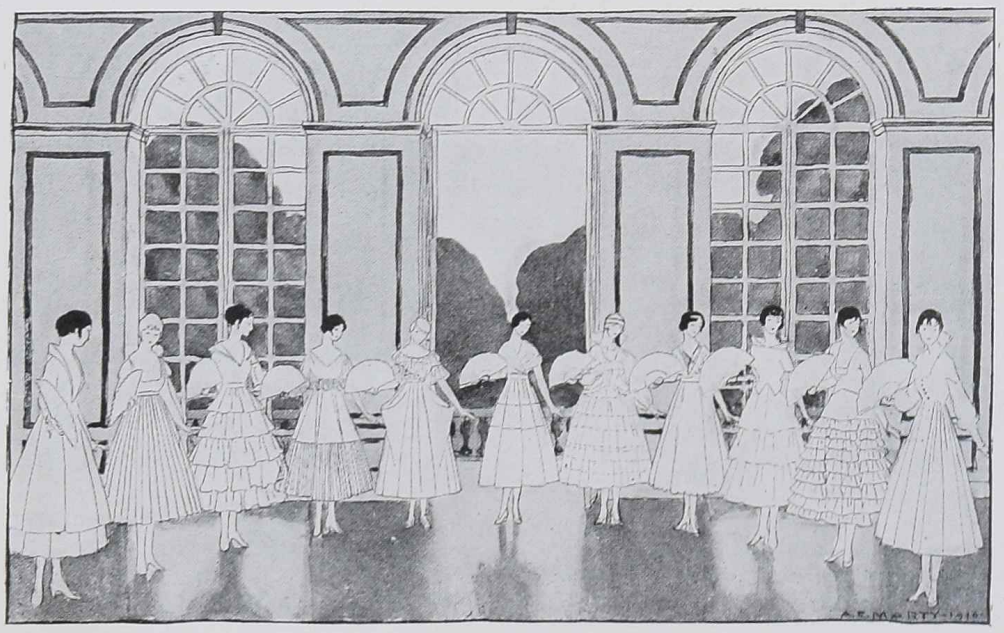
A well brought up Japanese is brought up by fan, assuredly; though the story goes that Lam-Si, the first of all fans, was a Chinese lady of high degree

I have heard that even in modern times a certain Madame Van Groningue, a Dutchwoman by birth, founded an academy for instructing young ladies of every rank in the use of the fan. The drill was composed of six movements, like the manual of arms, and was executed to the following commands: "Present fans. Unfurl fans. Discharge fans. Ground fans. Take up fans. Wave fans." The following is the "theory" (note that I use the military term). To "present" the fan, as I understand it, is to hold it, closed, negligently between two fingers, easily and with dignity. To "unfurl" is to open it by degrees and close it again, giving it coquettish undulations on the way. To "discharge" is to open it all of a sudden, making a sharp little click to bring back the attention of an absent-minded young man. To "ground" and "take up" is to arm oneself anew and make the fan accomplish irresistible evolutions. To "wave" the fan is to swing it airily; making it translate one's modesty, fears, confusion, coquetry, and passion. And this last movement is, it seems, the apex of the art, a perfection of the perfect.

I may add that Madame Van Groningue has composed for the benefit of her scholars a very clear and succinct treatise in which she condensed the whole of Ovid's *"L'Art d'Aimer."* This work was entitled *"Les Passions de l'Eventail"* and had the effect of making that coquettish affair the most redoubtable part of the feminine offensive.

FANS AND THE MAN

As a climax, the ingenious instructress established special courses for the men, at certain hours, with the purpose of inculcating in young men the art of paying court to a fan according to rules which guaranteed success after thirty or forty lessons. I do not know whether Madame Van Groningue ever succeeded in making of her pupils brilliant Célimènes and irresistible Don Juans, but I have not the slightest doubt that her academy attained a truly remarkable degree of prosperity in a very short while.



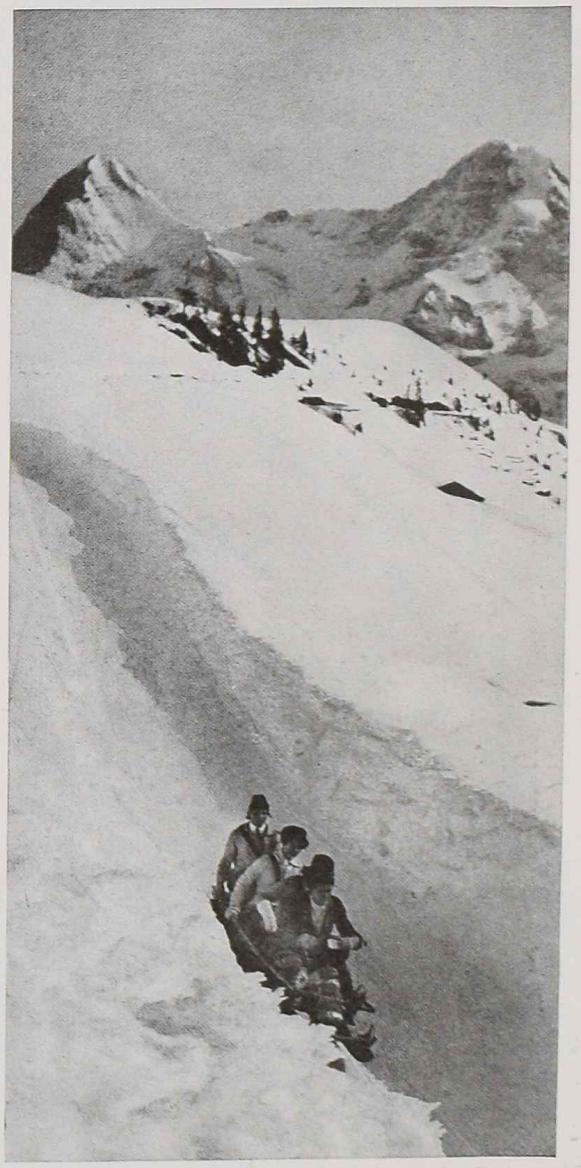
Whether or not a preparedness camp has instilled the manual of arms, one must learn the manual of fans, for this exercise is the most modern, and incidentally the most antique, of accomplishments; what our ancestors knew intuitively, we, their descendants, learn by drill

AMERICA MAKES THE MOST OF WINTER

Winter Is Just One Sport After Another; It's a Wise Woman Who Knows Her Own Sport and Dresses Accordingly

By ERNEST DES BAILLETS

Skating is the principal reason for a costume of scarlet chinchilla cloth and sealskin. The cape crosses in front and fastens mysteriously beneath the collar, and the one-piece frock has a fur-trimmed black satin bodice and a red cloth skirt with fur all about it. The tam is of red cloth



This is the sort of thing that makes people long to go to Switzerland. At Mürren, in the Bernese Oberland, there is a new bobsled run two miles long. Just think of coasting down two miles,—but don't think of the going up part of it

Skate and the world skates with you —if you wear a skunk-collared costume of balsam green velours cloth, with Russian embroidery in a Russian design of Russian colours. The embroidered turban, the finishing touch to a fascinating costume, is just as Russian as a hat can possibly be

IF we begin with merely an average amount of common sense and add to it a few painful experiences, we will presently grasp the fact that snow is wet, that unless one wears a warm coat when the thermometer registers freezing, one is apt to feel a bit chilly, and that if one will persist in falling in the snow, one will be wet through and will probably catch cold. True, there are counter-irritants to cold and wet. To-day Switzerland, the land of the winter sports, has learned that these maxims are not half so true as they look; but in America we are not sufficiently hardened to the climate to go without warm heavy garments, —if one goes far enough north and into a sufficiently high altitude, even the gentlest of exercise will produce an agreeable and bracing warmth, due to the dry atmosphere.

THE TEMPERAMENTAL TEMPERATURE

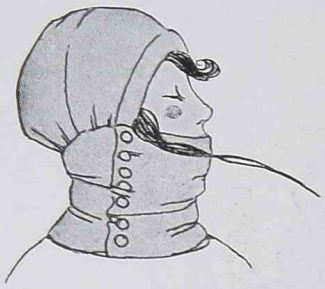
The chief thing one should take thought for is the weather, for in winter the weather is apt to be extremely temperamental, and one must be prepared to meet all its moods. For instance, the morning promises a beautiful day. The sun shines and the sky is a perfect blue, but at noon clouds appear and hang threateningly lower and lower, and the sun shines only fitfully. Then comes another change when the sun goes down. A brisk wind chases the clouds away, and the temperature exceeds the speed limit by dropping at the rate of five degrees every half-hour. Yet what does all this matter, so long as one is well prepared for all such temperamental changes.

Speaking of preparedness naturally reminds us of the United States, and speaking of the United States calls to mind how strange it is that we do not indulge in winter sports more generally. There are some exceptions, however, for many little places in the Catskills, the Adirondacks, the White Mountains, and the Poconos have done much in the last few years to encourage winter sports. In places at the very door of New York City, like Lakewood and, more particularly, Tuxedo Park, everything has been prepared so that we may reap the full benefit of what "Mr. Weather Man" may bring. All kinds of winter sports are practised during the three months of the snow season, and it is safe to state that many of the smaller winter resorts in Switzerland do not offer nearly so great a variety of sports to the enthusiast as does Tuxedo Park.

MINDS WITH BUT A SINGLE SPORT

There are many who devote themselves almost entirely to one sport; during the winter these enthusiasts may be encountered only at the skating rink or the curling rink, on the toboggan runs or the skiing slopes, as the case may be. Of these devotees, I believe that the confirmed ski-runner is most absolutely wedded to his sport. There is at his command a greater expanse of conquerable territory; not only has he his figures to cut on the snow fields, so to speak,— his Telemark or Christiana swings,— but he has his travel over the snow just for the sake of the travelling. Then, too, consider the infinite variety of his falls. His tumbles are not only more complicated, but they have more pleasing uncertainty about them than those of the skater,—and they hurt far less. There is still another reason for the devotion of the ski-runner to his sport: it gives a quicker dividend of pleasure, for after a week of practice he is able to experience a genuine taste of the real joy of his chosen sport.

The woman who skis, to get the keenest enjoyment from her sport, must be comfortably and warmly clad. A most practical part of her wardrobe is a suit for winter sports in general,— a suit which could with slight alterations, do duty for skiing, skating, tobogganing, or ice boating. For this purpose I would suggest a three-piece suit consisting of a skirt, a coat, and



Skate if you will, or aeroplane, if you must, in a cap of rose velours cloth lined with taffeta

knickerbockers, all of a strong smooth material, to which snow will not stick. Engadine, Scotch tweed, or Irish tweed are particularly good.

Knickerbockers are undoubtedly best to wear for skiing, and there is no possible reason why they should offend the most conservative taste if they are made on conventional lines. They should be most carefully cut, and they should hang over just a bit at the knee, yet not enough to make them look like bloomers.

The coat should be double-breasted, loose, and not too short; this is the secret of making a satisfactorily masculine costume satisfactorily becoming. Its sleeves should be wide enough at the top to allow plenty of freedom in all movements, and it should have large pockets with buttoned flaps. Under the coat it is advisable to wear a light sweater or a flannel shirt. The skirt should be short (ten or twelve inches from the ground) and as light in weight as possible, so that it can easily be carried in one's *rucksack*, which is that small knapsack-like affair that is worn unobtrusively on the back.

ALL THE REST OF THE COSTUME

As to head-gear, it is largely a matter of individual taste, so long as there is provision for covering the ears in case of storm, intense cold, or wind. Hoods, caps, or Engadine toques are all suitable; but there should be no elaborate coiffure, which at the end of a skiing trip will give that dishevelled appearance which may lead some to suppose one has had many more falls than are really historical facts. The boots are a very important part of the costume, and I cannot too strongly insist that they be the best one can find. A good boot for skiing must be as strong and as waterproof as possible with a low heel and a strong sole which projects a little around the rim for the binding. They should be several sizes too large (vanity must be safely locked up at home), to admit of one or two pairs of thick socks, in addition to the stockings. Good boots not only mean pleasure and comfort, but they are a safeguard against frost-bite.

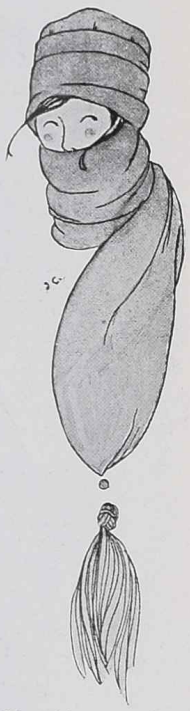
All things come to her who skates—even a hat, scarf, and bag of turquoise velours cloth lined with lilac brocaded taffeta and punctuated with purple and blue wool ornaments. The bag, which is interlined, has one compartment for shoes and one for skates. As for the trousers, they are of wool jersey cloth, embroidered like the costume

These are not the only necessities of successful skiing. There must be socks; the regular ski socks with cuffs which can be turned over the shoe to prevent the snow from sifting in, are the best. If these are unobtainable, ordinary rough woollen socks may replace them Then there are woollen mittens with gauntlets long enough to pull over the sleeves, and spiral puttees, which are extremely efficient protectors from the snow, from knee to shoe.

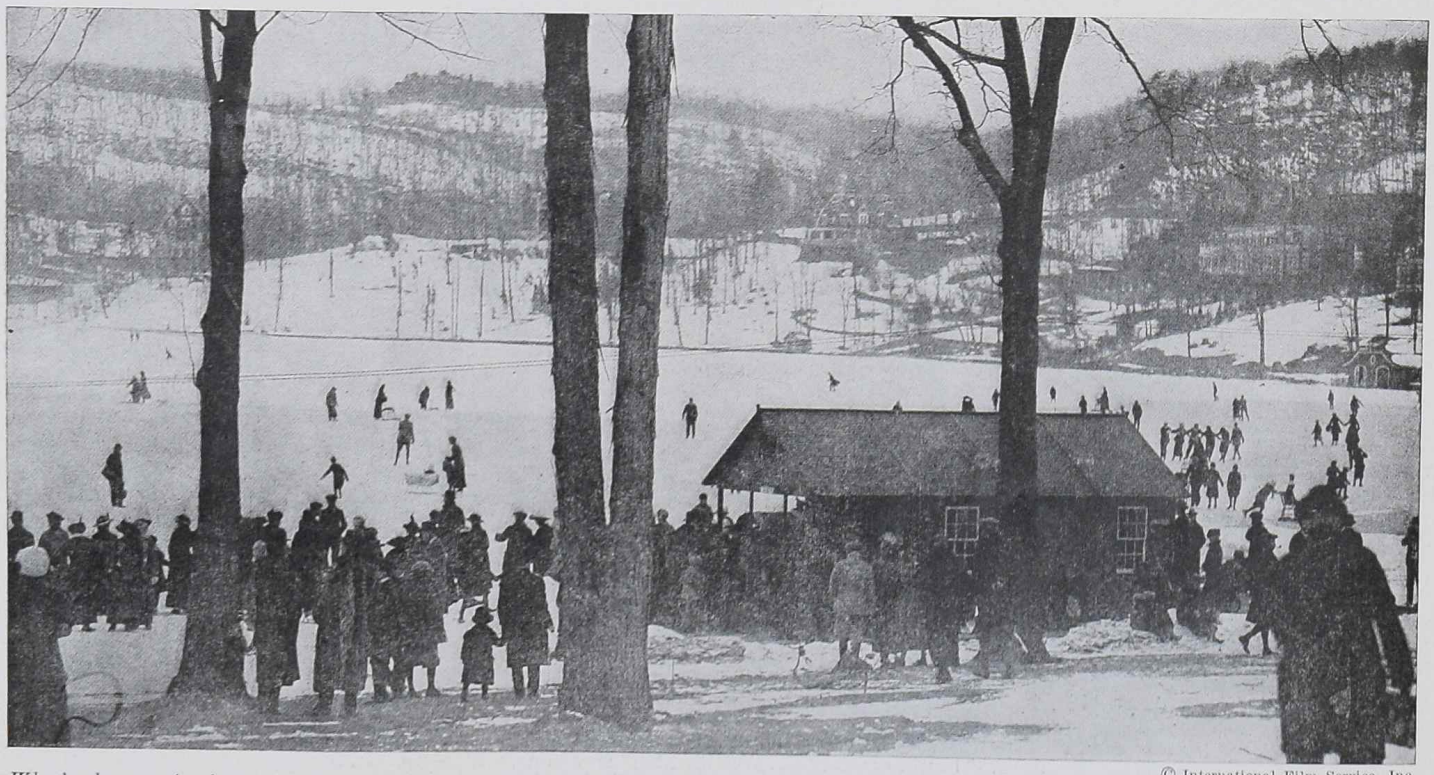
THE TALL AND SLENDER SKI

As for the skis themselves, they are usually made of ash or hickory, on the pattern of the original "Telemark" from Norway. The size of the ski is right if, when it be placed on end, its tip can easily be reached by the tips of the fingers when one stands beside it and stretches one's arm as far as it will go. The bendings—well, their name is legion but I will mention only the most successful one; that is the "Huitfeld," a copy of the original Norwegian. The "Huitfeld" consists of a leather-lined iron toe piece which passes through the hole in the ski and bends up at each side to fit the boot exactly. It has a short strap which passes over the toes and connects the ends of the metal toe piece, and a long strap which passes through the hole in the ski and around the heel of the boot.

A pair of sticks (or ski poles) is used to increase the speed on level grounds and to help in walking up hill. These sticks should be light ones of cane, hazel, or bamboo, and long enough to reach two or three inches above the elbow when the ends are resting on the snow. Snow spectacles or goggles should always be carried and should, moreover, be put on before the eyes begin to smart from the glare of the dazzling whiteness. And now, Madame, that you are well equipped,



The things to skate in are a cap and scarf of rose velours cloth. The cap is lined with blue-embroidered rose taffeta



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What's the use of going to Switzerland when events like this are daily occurrences all winter long, just outside of New York City? This is a glimpse of Tuxedo Park when all the winter enthusiasts gather in front of the club-house to watch the latest developments in the science of fancy skating. They say—and "they" are people who know whereof they speak—that many of the Swiss resorts do not offer nearly so great a variety of winter sports as does Tuxedo

"Banff" is a costume designed for her who spends the winter on skis. It is of green Engadine cloth, proof against snow, and its trousers lace close at the ankles. The gloves, socks, and scarf are of white angora, and the hat is of red leather

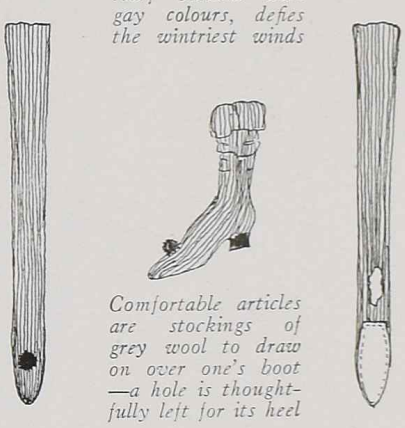
you make a charming figure as you stand poised on your skis; but before applauding you, we want to see your start—and your return.

COURAGE AND COSTUME, THE ESSENTIALS

The rudiments of skating are not difficult, provided that one starts out with the determination to overcome the difficulties, and also provided that one is one of those noble characters who always, like truth, will rise again. Like golf, skating demands a suitable costume of its devotees, a costume to be carefully considered.

Heavy thick clothing should be avoided; instead garments of warm windproof material should be selected. The skiing costume which has been described would be well adapted for skating by the simple means of substituting for the knickerbockers either knitted tights or bloomers of flannel or jersey. The skirt must be short,—to the shoe tops, that is,—and it should not be too full. It should be of fairly thick material, cut so that the folds stand well away from the figure, and it should be weighted with a stitched band or a band of fur. A light skirt will rise in the form of a lamp shade, and thus spoil not only one's graceful outline but one's peace of mind. The coat must be loose, so that the muscles of the back may have perfect freedom. It should fasten high around the neck, and the collar, usually of fur, is a sufficient protection for the chin. Toques of fur, cloth, or velvet are appropriate, if they can be pulled well down to cover the ears.

(Above) A veil of sheer white Shetland wool, which continues into a scarf banded with gay colours, defies the wintriest winds



Comfortable articles are stockings of grey wool to draw on over one's boot —a hole is thoughtfully left for its heel

"Tuxedo," this suit of green Killicrankie tweed with a red plaid, is appropriate for any and every winter sport. Its sleeves and collar fasten with green buckles. The hat is a Hudson seal affair which just escapes being a tam

"Bretton Woods" consists of a navy blue brushed wool sweater, a brown tweed skirt, puttees, moccasins, gloves, socks, and cap of white wool, and a brilliant sash, copied from one made long ago by the American Indians

Skating shoes should not lace right on down to the toe, but only slightly below the point of an ordinary pair of shoes. The tongue must be well padded to permit of tight lacing, and a fairly heavy sole is preferable for outdoor skating. Boots must be large enough so that a pair of wool stockings, of the same weight as medium-weight golf stockings, can be worn with comfort. The skates must be attached to the shoes by means of screws. The pattern of skate most in use, in fact, the one that is used by all the most expert skaters, is of the round toe type. This kind is better in every way than a pointed skate, especially as it facilitates the skating of fancy figures. Skates of this type can be purchased in this country in all the well-known sporting goods shops. Among the most satisfactory are the "Arena," the "Winslow" figure skate, the "Straus" figure skate, and the famous "Salchow," which is imported from Sweden. These skates are made of the best quality of well-tempered steel; hence they will not have to be sharpened very often. However, when this operation is necessary, it must be done only by an excellent workman, for one who is not skilled may spoil them.

THE SHAWLS OF YESTERDAY ARE RE-APPEARING AS THE FROCKS OF TO-DAY

THESE NEW SHETLAND SHAWL FROCKS ARE DESIGNED BY FERÉ OF LONDON

New candidates for favour are these models, each of which is made from a number of Shetland shawls. The length and quality of the shawls vary, but the undyed colours always prevail. The frock below is in white, barred with the natural grey of the wool. A barred mantle drapes gracefully over the shoulders and a white scarf folds around the throat

A grey shawl is a tedious thing, which only suggests a little old lady knitting quietly by a fireside; but several of them, cut and draped and girdled together, become a gown of soft grey haziness, the best possible foil for fresh cheeks and a stray curl. In fact, the meshes of this gown below are said to have extremely ensnaring qualities

"Woolly Moonshine" is really the only sort of phrase that adequately describes the frock above, which is made entirely from white Shetland shawls. The gossamer lightness of the wool makes the draperies hang as though they were of the finest and filmiest lace. The rather wide girdle is also fashioned from the soft white wool

SUCH A SATISFACTORY RISING GENERATION

ENSURES BRIGHT HOPES FOR THE FUTURE

(Above) Miss Vera Beresford is the charming daughter of the Honourable Mrs. Henry Beresford—theatre-goers know her better as Kitty Gordon. With her mother, Miss Beresford spends most of her time in America, and this photograph of her was taken in their home at Manhattan Beach—that home which has been decorated with such taste and character

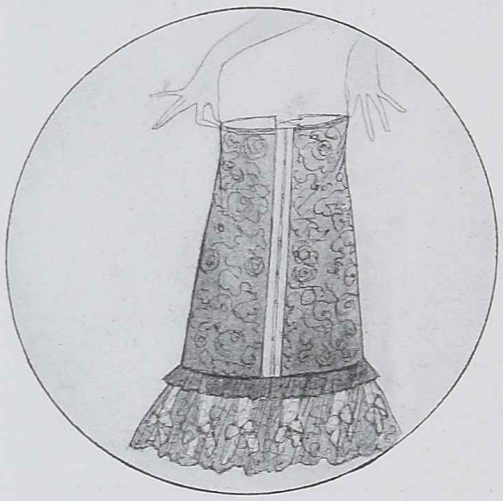
(Upper left) Master Billie Collister, this genial young Englishman, is not always standing idle with his thumbs in his pockets. Unaided, he collected enough money in London and New York to endow a cot in the Treloar Cripples Hospital at Alton, the beneficent work of which has not been allowed to suffer unduly from lusy purses

(Left) This photograph of the Countess of Drogheda, the small Viscount Moore, the smaller Lady Patricia Doreen Moore, and a rather bored Scotch terrier, name unknown, was taken at Moore Abbey, Monasterevan, County Kildare, the country estate of the Earl of Drogheda. The Earl and Countess divide their time between their country place and their town house

BOUÉ TAKES PLEASURE IN BLACKENING THE CHARACTER OF LINGERIE

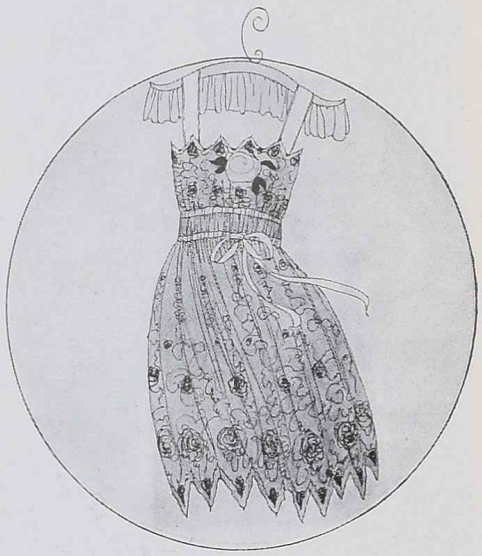
EVEN THE VERIEST TRIFLE IS MADE TO APPEAR UNCOMMONLY DARK

This corset keeps dark a vital part of its modus operandi, for six little pink silk garters are on duty under a double ruffle of lace. Besides this deceit, the corset, which is very light and but slightly boned, has a pink satin foundation under black Chantilly lace. The back is laced with pink strings



(Above) The capriciousness of this tea-gown is deep-dyed; that is, it is made of Chantilly lace and may be a dinner gown. The straight bodice has shoulder bands of black tulle, and a cape-like panel of black lace attached to the back of the bodice has openings through which the hands are slipped. The rather full skirt is caught up at the waist-line with a gold and coral ornament so that the pink satin underskirt shows at the bottom of the skirt

(Below) A combination of black Chantilly is to be worn under the corset alone and unaided by any other garment; Boué says it is done, and that is the French of it. A pink satin rose decorates the bodice and pink satin ribbon is run twice around the gauged waist-line and once over each shoulder



(Lower right) This combination slip of black Chantilly lace extravagantly uses two skirts, one a little shorter than the other. The underskirt is made of black silk net edged with Chantilly lace, and the overskirt is gathered into a narrow gathered waist-line. The little bodice which fastens in the back has but one idea, to be an inseparable companion to a corsage bouquet of pink and white satin sweet-peas. Shoulder bands and draw ribbons are of pale pink satin ribbon

(Lower left) Some people have such dark opinions on many things that they include even their nightgowns on the black list. This one is black Chantilly lace, and has a waist-line gauged three times over a pink satin ribbon. The gown has a very full skirt with a plain panel of black silk net, banded with Chantilly lace. Pink satin ribbon ties over the panel, and a cluster of pink and white satin sweet-peas decorates the bodice

COSTUMES DESIGNED BY PURCELL JONES FOR THE ITALIAN MASQUE ORGANIZED BY THE COUNTESS OF HUNTINGDON

The Italian Masque at His Majesty's is to be a gorgeous pageant of beautiful people in glittering dresses passing up and down the loggia of a fifteenth-century Italian palace. They await the arrival of the Cardinal (Mr. H. B. Irving) before they take their places at the banqueting table, and while they are seated, after the Cardinal has made his speech, more charming people come and dance and sing to them

Mr. Purcell Jones is the fortunate designer whose talent has reincarnated so vividly the leisured and luxurious spirit of that sumptuous age; in doing this he has worked into his setting and his dresses something fantastic and humorous which might belong to any period, but happens in this case to be pure Purcell Jones, and very delightful at that. This white and gold gown with silver sleeves is worn by Lady Diana Manners; she carries in her hand a red coral fan, and coral is sprinkled on her cloak of snow-leopard. She wears a gold wig with silver bands as a head-dress

This graceful adolescent might easily have stepped from a Pinturicchio fresco at Siena. His jerkin is of green velvet, brocaded with gold over delightfully inconsequent tights of black and white, tipped with gold. His very pose is alive with the pleasant conceits and artifices of his day, and he is about to offer some fair lady a little formal flower of brilliant emerald green

This beautiful gown, designed for Lady Massereene and Ferrard, is one of the most stately in the whole masque. Its wide-spreading folds are of a wonderful carmine red verging on magenta, and stamped with a gold pattern, to which white velvet sleeves heavily embroidered with gold and studded with emeralds make a telling contrast. Her jewelled girdle is of gold, and the stiff little flower standing up from it gives a quaint human touch to the otherwise gorgeous frock. Mr. Francis takes the part of the unhappy gentleman who seems so worried over the length of his sleeves

RICH TEXTURES AND RADIANT COLOURS ARE THE KEYNOTES OF THE LOVELY GOWNS WORN IN THE ITALIAN MASQUE. THE SCENARIO IS THE WORK OF THE HON. MRS. HAROLD NICOLSON

This lovely group of mediæval people makes a most beautiful and striking patch of colour against the background Purcell Jones has designed for them. The dress on the left hand is a shimmering chequer board of black and gold with long, golden sleeves drooping from the shoulders. A wonderful high collar and flowing cloak of pure pink admirably foils the black and gold. The other gown is green and silver, and both ladies carry exquisite fans of marabout. Lord Jack Hastings, Lord Huntingdon's heir, is the slim page of the differently-minded legs

On either side of the stage are two niches to be filled by silver statues, which come to life and sing and dance during the banquet. Miss Viola Tree and Lady Howard de Walden are to be the statues, and they will wear exquisite dresses like this made of silvery tissue, suggesting wood nymphs, dryads, and bacchantes, united into one delicious being. Ezra Pound has written all the lyrics. Purcell Jones has the most felicitous touch in the way of head-dresses; he gets a real feeling of period style in its broader sense, avoids the obvious, and often achieves really delicate beauty

Below are two more decorative gowns designed for Miss Evelyn Gordon and Lady Moira Osborne; the first is sumptuous, rich, and voluminous, with gold sleeves and a cloak of beautiful blue falling over the red brocaded folds of the skirt. The white frock with its green lines and stiff gay flowers has the fresh flavour of a happy early world, where Primavera was an acknowledged queen; a band of some snowy fur as a girdle on this fresh spring frock is an amusing touch of incongruity

Lady Lisburne and Mrs. Lowther in the Centauress Dance. The dress of the former is white, entirely covered with a flowing pattern of green and orange, and with a charming arrangement of green and orange in her dark hair. Lady Lisburne's Latin type lends itself admirably to this occasion

This is how Purcell Jones chooses to depict himself with one Red Cross leg, and one white patterned with green and red. We do not know why he has lost his balance and is spilling his paint, unless it be exhaustion from the effort of creating so many beautiful drawings. Lady Portarlington's gown, simple in line but rich and intricate in design, is a continuation of the general colour scheme of white, green, orange, and gold. A green and silver veil falls from her head

THE VERY SPIRIT OF THE ITALIAN RENAISSANCE HAS BEEN MOMENTARILY RECAPTURED IN THE ITALIAN MASQUE IN AID OF THE PRISONERS OF WAR IN GERMANY

PARISIENNES HAVE NO AGE, BUT WHEN THEY BEGIN TO TELL THEMSELVES THAT INTERESTING FACT, THEN THIS IS HOW THEY DRESS

(Left) They say that every one has two countries, his own—and France. It must have been a woman who said this first for where except in France (and France means Paris) can a woman reach the mellow age so becomingly? The secret of her charm is in the salon of the couturier; it is a frock such as this one of black satin and grey cloth trimmed with grey fox

(Right) When the débutante sighed, "And that's because I'm seventeen and she is forty-nine," she forgot that sometimes it's because forty-nine has visited Paris so many times. There one can learn all the little artful touches which transfigure a gown, such as the gilet of white and brown tulle on this afternoon gown of tête de nègre satin trimmed with black satin

The Parisienne goes walking in the Bois because her automobile has been commandeered, of course; and because exercise is a good thing anyway, and (should not the last be first?) because she has a smart new suit of corbeau blue velvet trimmed with taupe rabbit. Still another reason might be her Russian turban of taupe fur with embroidered taupe velvet

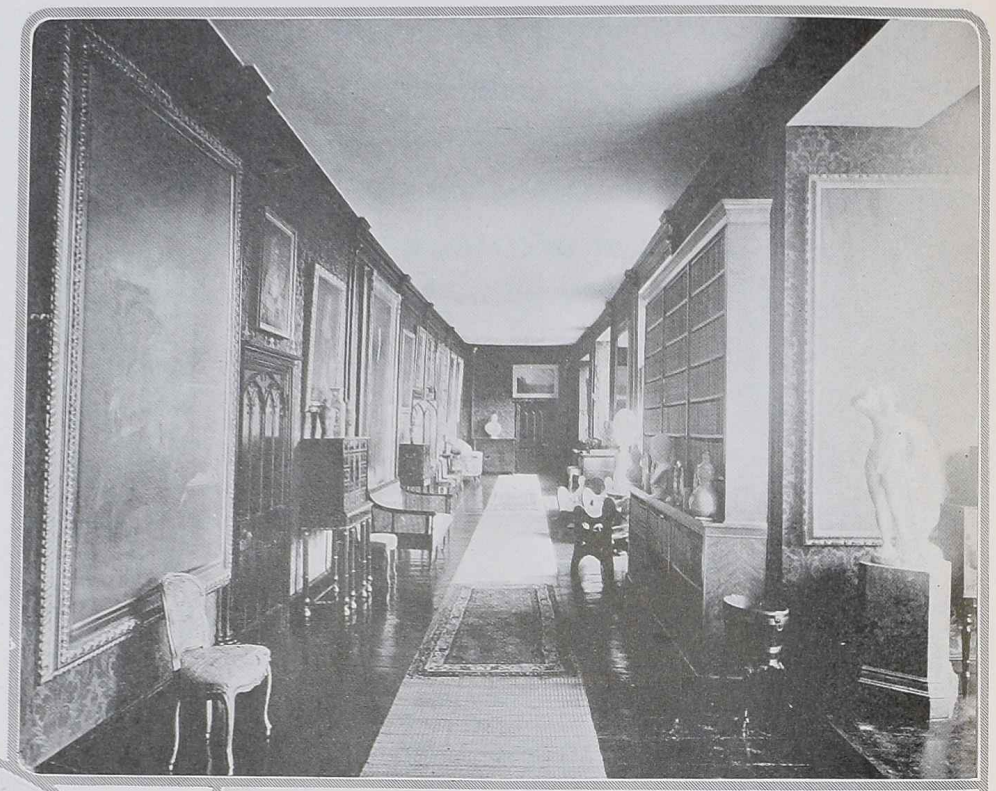
She of the years of discrimination will know that Parisiennes are adopting the wearing of the green. That hopeful colour appears everywhere, and here it is materialized in a coat of dark green velvet with collar and cuffs of castor. Her Russian turban of castor is likewise a modish sign of the times; it is the popular successor to the béret of last season

IN THE ARRANGEMENT OF LONG LINES OF DRAPERY LUCILE'S SKILL IS UNSURPASSED, AS ALL THE WORLD OF ART AND FASHION WELL KNOW. SOME NÉGLIGÉES DIRECTED BY HER MAGIC FINGERS REACH THE STANDARD OF CLASSIC BEAUTY

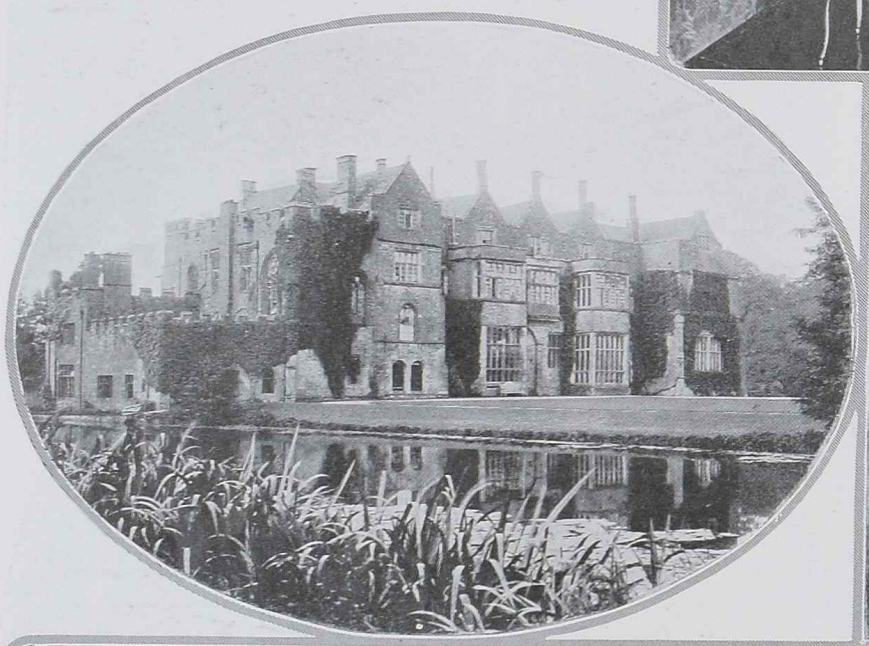
The fragile and delicate creation of shadow lace and pearls (to the right) is a deliciously soft and intimate arrangement of trailing filmy webs, over which Lucile, with her usual prodigality of rich tissues, has dropped a kind of sleeveless overmantle (right below) of pale blue charmeuse, which falls in soft loose folds, and is slung to the shoulders with ribbons, and caught with a single bow in case a puff of wind should waft the whole thing into space

Lucile, according to her wont, has taken many yards of pale grey charmeuse, draped and folded and hung it with such mysterious skill that a wonderful gown, breathing the very spirit of grace, is the outcome of the fancy. She has added small square panels of stiffened satin bordered with silver, and a silver design forms the little vest uniting the pelerine-like corsage

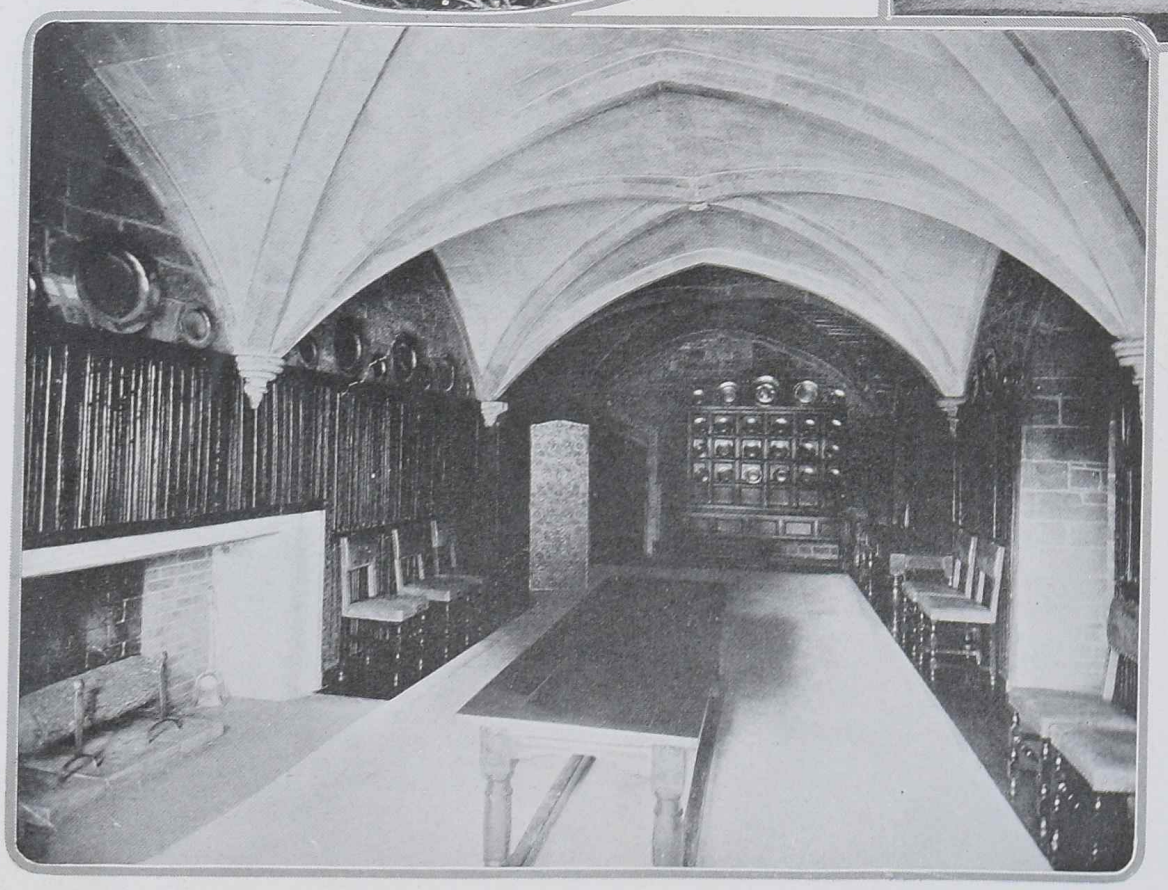
MOATED AND MYSTERIOUS, BROUGHTON CASTLE, THE SEAT OF LORD SAYE AND SELE, UNITES THE GRACE OF ARCHITECTURE WITH THE ROMANCE OF MANY PLOTS OF THE GREAT REBELLION



The castle, which is one of the most perfectly preserved buildings of its size and kind in England, dates back to the early fourteenth century. It is situated amid low-lying fields within three miles of Banbury. The north-east side with the quaint projections, gables, and windows were the later additions by Fiennes in Elizabethan times



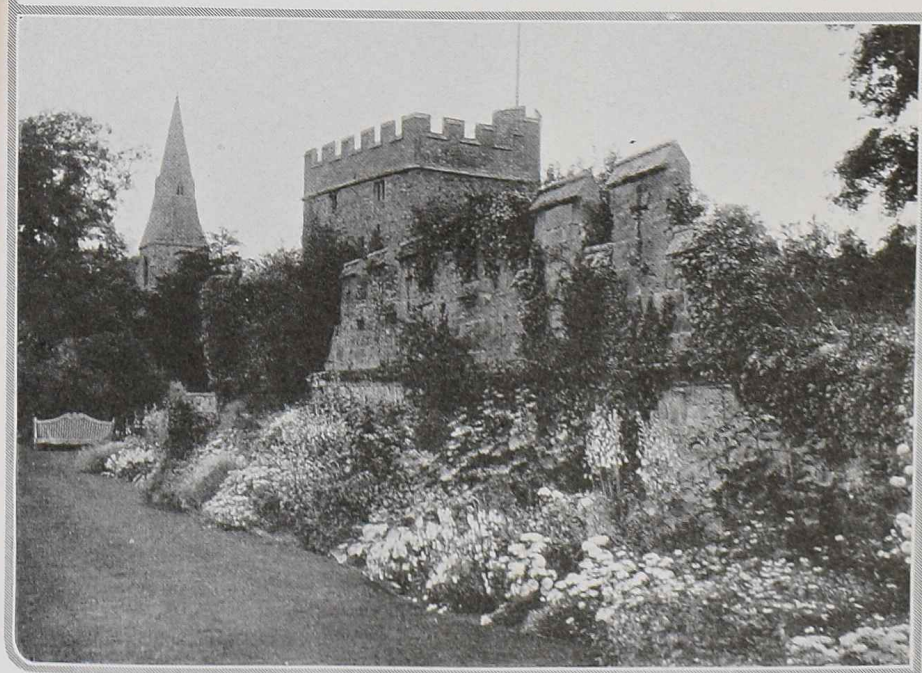
Adjoining the long corridor with its bay windows and panelled walls is a series of state bedrooms, so necessary when kings controlled their barons by the velvet glove of a week-end visit



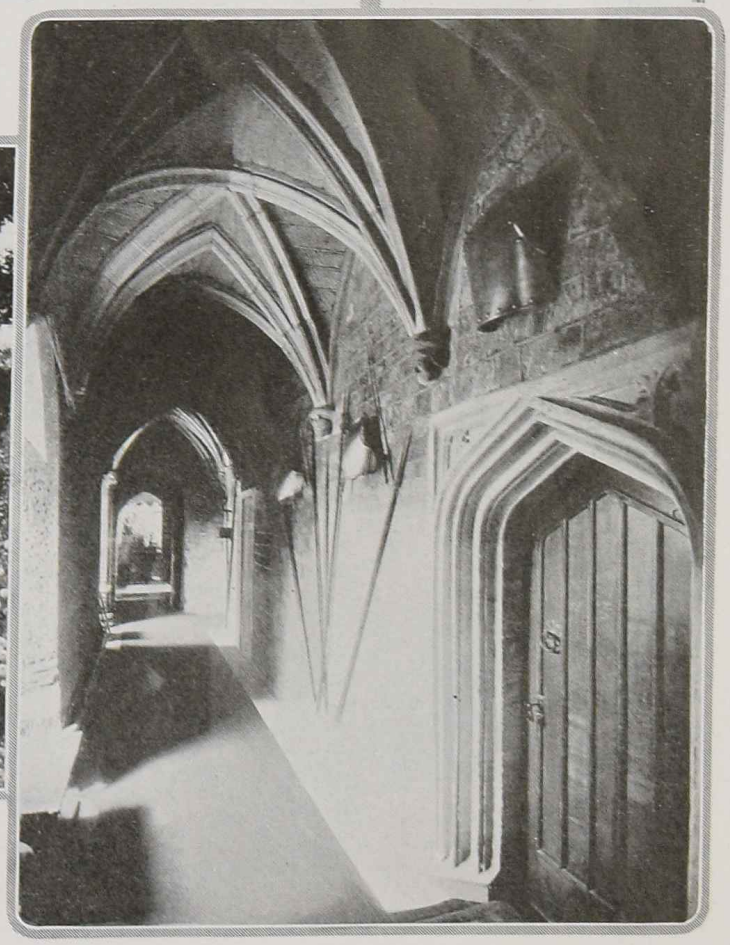
The terrace overlooks the beautiful gardens which Lord and Lady Algernon Gordon-Lennox, who made the castle their home for some years, redesigned, thus restoring to this architectural treasure a fitting setting

The stone vaulted dining-room is the more interesting, as it marks the beginning of the change of custom from the common hall of our ancestors to the private apartment of the present day. This portion of the castle dates from the early fourteenth century, whilst the linen fold panelling is 200 years later, reminding us that much of the charm of our treasures is due to the ability of the builders to reconcile the old and the new without the pedantic pursuit of what we now know as "period" furnishing

A wide, deep moat, full of water-lilies, is yet so far away from the castle that it becomes a part of the garden which it encloses. It is crossed by a stone bridge with a bridge tower which was built by Sir Thomas Wykeham, the nephew of William of Wykeham, the episcopal master-builder



The heiress of Sir Thomas Wykeham married William Lord Saye and Sele in the reign of Henry VI., which family has retained the heritage despite its taste for plotting



This passage was built by John de Broughton in 1301. Once its graceful groins and corbels were obscured by plaster, but the original structure is now uncovered

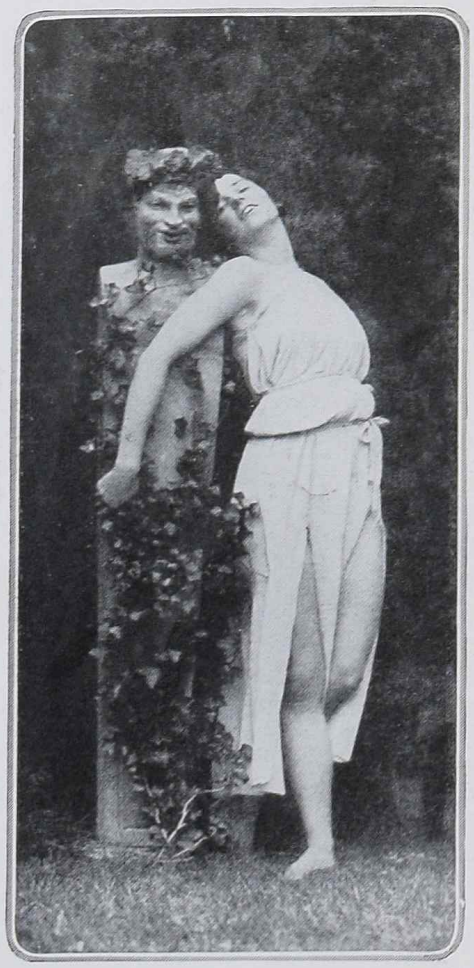
A GROUP *of* WOODLAND DANCERS

In a Long Island Arcadia

Pictures by Victor Georg

THE vogue for outdoor dancing is rapidly spreading in America. On all sides are seen new groups dedicated to this type of dancing, and everywhere the success of these schools is attested by the results which their pupils achieve, whether in ballet, in opera, in vaudeville, in pageants, or in the most private type of entertainments. One of the most admirable of these groups of dancers is that trained and presided over by Mrs. Marion Morgan. Her troupe of twenty girls recently achieved a great success at the Palace, in New York, and is at present scoring similar successes on the road. Now that Isadora Duncan's school of girls has ceased to appear in public, Mrs. Morgan's and a dozen or more schools of a similar nature, in or near New York, are improving the shining (and dancing) hours.

There seems to be some hidden force which drives every modern dancer back to Greek mythology. The Greeks having started the outdoor school of dancing, must clearly be shouldered with the responsibility for all these modern, Leda-like, and ladylike dancers. Swans are still everywhere, even if Pavlowa has been representing the death of the swan in all her exhibitions of dancing



Another mythological character—and probably one of the very first settlers in Arcadia—who has gradually become a patron saint of outdoor dancing—is the God of forests, pastures, and flocks—Mr. Pan by name. Observe him here, with a Long Island votary

The fable of Narcissus has always called forth a sentimental attachment in the hearts of our outdoor dancers. Here you see a group of lady Narcissi, gazing—like their great hero—into the tranquil depths of a pool, which in this case happens to be on an estate in Huntington, L. I. The Marion Morgan dancers lately spent a morning in the vicinity of this pool, and Mr. Georg was particularly fortunate in the negative shown above, recalling as it does the true spirit of classic painting—Claude Lorraine, Nicholas Poussin, and, perhaps, even a little touch of Jean Baptiste Corot

FOUR OF THE YOUNGER MEMBERS OF SOCIETY WHO HELP A GREAT DEAL WITH WAR CHARITIES

IN THE ABSENCE OF FRIENDS AND BROTHERS THEY GENEROUSLY PUT THEIR TALENTS TO CHARITABLE USES

Miss Margaret Grosvenor is the daughter of the Hon. Mrs. Norman Grosvenor, who has always been so interested in the Land question, and is a member of the Women's Farm and Garden Union, recognized by the Board of Agriculture

Now that 1916 is past Miss Elizabeth Asquith can look back upon twelve months spent primarily, and most successfully, in the cause of charity. No generous scheme has lacked her support, and many are the entertainments to which she has contributed the most attractive item on the programme

Miss L. Troubridge is the daughter of Sir Thomas and Lady Troubridge, and has been working at Lady Limerick's Canteen at London Bridge. She is also very interested in Lady Ponsonby's Y.M.C.A. depôt at Grosvenor Gardens

Lady Loughborough, a pretty bride of last year, was one of the successful stall holders at the Christmas fair in aid of Our Dumb Friends League, given at the Albert Hall on November 29th and 30th

Camera portraits by E. O. Hoppé.

PERSIA FROM WITHIN THE INNER CIRCLE

The West Ever Puts Its Best Foot Forward, but Those Who Would Know the Best of Persian Social Life Must Seek It Out Behind Many Barriers

By MADAME ALI KULI KHAN, MORAVEH-ES-SULTANEH

WHOEVER has partaken of the generous abounding hospitality of the Persian women can never in any land or country forget their kindness, nor cease to be grateful for their loving gentle courtesy.

The first Persian woman of fashion who entertained me after my arrival in Persia, lived in Batoum in Caucasia, on the shores of the Black Sea. I shall never forget her loveliness of face and form and her grace. She was as erect as the cypress tree, *mesle sarv* as the Persian poets sing. After the manner of Persian women, she was uncorseted, and her free and willowy motion was a revelation to my western eyes. She was stately, aristocratic, of rare dignity and real charm. Her dress of pale blue silk was trimmed with bands of black velvet, upon which was the lovely *zirdoozee* embroidery of roses sewn in real pearls, with the stems and leaves in pure gold and silver thread. When she rose to glide about the salon, like some willowy, towering, young cypress, she threw a long soft piece of silk over her snowy veil, which completely enveloped her; this is called the *chador namaz*, that is the house or prayer chador. In some indescribable fashion she would catch up the silk deftly with her hands and with a single graceful gesture gather it into marvellous folds and lines as she moved swiftly about.

Photograph by Buck

Out of her own delightful experiences of diplomatic life in Persia, Madame Ali Kuli Khan, of the Persian Legation in Washington, has written of the social life of the Persian women of rank. Madame Kuli Khan wears in her hair a band of the beautiful Persian embroidery known as "zirdoozee," always done in gold and silver thread and seed pearls on velvet and always in a rose vine design

TITLED WOMEN OF PERSIA

Her title was *Khanom Khanomha*, The Lady of Ladies. This poetic or spiritual significance is notable in many of the names and family titles bestowed upon Persian boys and girls; one means "The Servant of God, the Merciful One," another signifies "The Lady Rose." The Shah bestows state titles upon many of the high-born Persian women, such titles as *Vajeehed Dowleh*, the Beauty of the Empire. The title very graciously bestowed upon me (although I am not a native Persian) was "Moraveh-es-Sultaneh, which means "The Life Giver of the Empire." These titles are accompanied by a charter, and as only royalty or some woman who has achieved distinction in the eyes of the government may receive them, they are individual titles and may not be inherited by one's children.

Amongst a host of charming experiences during my years in Persia, I recall a visit to the mother of the Queen of Persia, which took place eight years ago, when the fashion of the old régime still obtained and the day of the constitutional movement was only beginning. Manners were more ceremonious and conservative then than now. With two foreign ladies as chaperones, for I myself was then wearing the Persian chador and veil, I drove to the great Park of the Princess, in Teheran.

It was spring, and we drove in through the great gates,—all Persian gardens are surrounded by high, brown, earth walls,—past the saluting soldiers at the guard house, and along the avenue bordered on either side by plantations of blossoming fruit trees. Snowy white and fragrant were these trees, with here and there a pink flowering almond or peach tree while the *argavaneh*, or purple tree, so prolific of blossom in the Persian spring landscape, bloomed everywhere.

After a long drive through the orchard plantations, we reached a tea-house and descended from the carriage. The tea-house consisted of a small anteroom and a large salon, in which was a pool with a very beautiful onyx basin filled with clear water, in which goldfish swam; wonderful rugs, iridescent as the plumage of a dove, were spread upon the floors. A lady in waiting received us here and conducted us across a little rustic bridge arching the stream at the edge of which the tea-house stood, to the reception tent. The great roof of this tent and one side which was let down to screen the guests were superbly tapestried with embroideries. Rare carpets of rich beauty covered the floors, and dozens of tiny gilt chairs stood about. Broad beds of Persian tulips deeper in hues of yellow, scarlet, pink, and white and much larger and handsomer in bloom than those of the west, bordered the tent.

TEA WITH THE QUEEN'S MOTHER

Several ladies in waiting brought us sweets and tea and the sherbet which is an indispensable part of every Persian fête. Soon a dynamic presence made itself felt, and instantly we rose to our feet, looking towards that black-eyed, little, patrician lady, the Queen's mother, who, preceded by a tall eunuch and followed by about thirty women attendants, advanced towards us. During the pleasant visit with her, the Queen's brother of sixteen was present and also her father, who bore a striking resemblance to his recently deceased brother, Mozaffer eddeen Shah. He was at that time the Minister of War and Commander in Chief of the Army.

Later, I visited with the young Prince and a lady in waiting a beautiful palace in the Park, where there is a vast salon divided into three aisles by many branched crystal candelabras of immense size. These branches hold tiny cups of olive oil, each containing a little floating wick, for electricity is not yet ubiquitous in Persia. Around the four walls extends a frieze made up of portraits of every monarch of Persia since history began, each in the dress of his period. Lofty windows give upon fair views of the great Park, with its lovely flowers and groves and fountains, and in the far distance one sees the graceful outlines of the snow-capped Elbourz mountains.

In Teheran one afternoon in 1914, I accepted a most interesting invitation to what would have been an unusual event even to a Persian woman. It was to take tea with the chief women of the famous Bakhtiari tribe, at their beautiful home in Teheran. Arriving in the lofty salon of their palace, I found waiting us a large circle composed of fifteen or sixteen Bakhtiari women seated on comfortable chairs and sofas imported from France. The head of this war-like wealthy tribe is Sardari Assad, one of the fathers of the new régime. His very beautiful wife, whose dark brown hair was not even streaked with grey, sat at the head of the circle; near by was his wife's venerable mother, and the rest of the group was made up of immediate relatives.

THE FAMOUS BAKHTIARI WOMEN

All the women wore deep blue veils over their heads, half concealing, half revealing the many tiny braids into which all Persian women braid their hair. Each wore, also, earrings and a bandeau of beautiful precious stones. Tiny tables stood before them all, and servants softly came and went serving tea, rosewater ices, and engaging cakes and candies. As the day was warm, negro women in the background waved long-handled fans, such as are to be seen in the pictures of Cleopatra's court. Conversation was very easy, and the kindly heart-felt hospitality of the east would have warmed the heart of even the shyest of guests.

It is sometimes forgotten by the foreign visitor when he drives through a Persian village and its bazaars, that he is looking not at the best the village has to offer, as might be the case in Europe or America, but at the worst. He forgets that whereas, in the west, we "put our best foot forward," in the east, the wealth, the treasure, and the beauty is hidden and concealed. It must be sought, like the pearl in the ocean; it is there, but it is never obvious.

A day in a Persian home is full of poetry. The ordinary home consists of a series of one-story buildings built around courtyard gardens, or *hayats*, which are open to the sky. The outer gardens and buildings compose the *beerooni*, or men's quarters, and the inner buildings and gardens, the *anderooni*, or women's quarters.

To-day, the Persian of refinement has but one wife, and the family ties are deep and intense. So, too, is the tie of blood relationship. While the custom of a man's taking more than one wife still exists in certain provinces in Persia, it is no longer in "good form" from the Persian point of view. In the hundreds of Persian homes I have visited, I did not find two wives in any family. While Mohammed permitted four wives, in the ancient barbarous days of the Arab nation, as a reform measure, yet nearly all Persians to-day apparently agree with the witty Persian who remarked that, as for him, one wife seemed almost too much for any man.

To separate the *beerooni* from the *anderooni*, a brown leather curtain hangs over the entrance to the women's quarters. No man save the husband ever lifts this curtain or passes behind it. This is an unwritten, inviolable law. Men servants never see their mistress' face unless they are old or exceptionally privileged through having been born in the same household. In every household of royalty, a eunuch may still be seen.

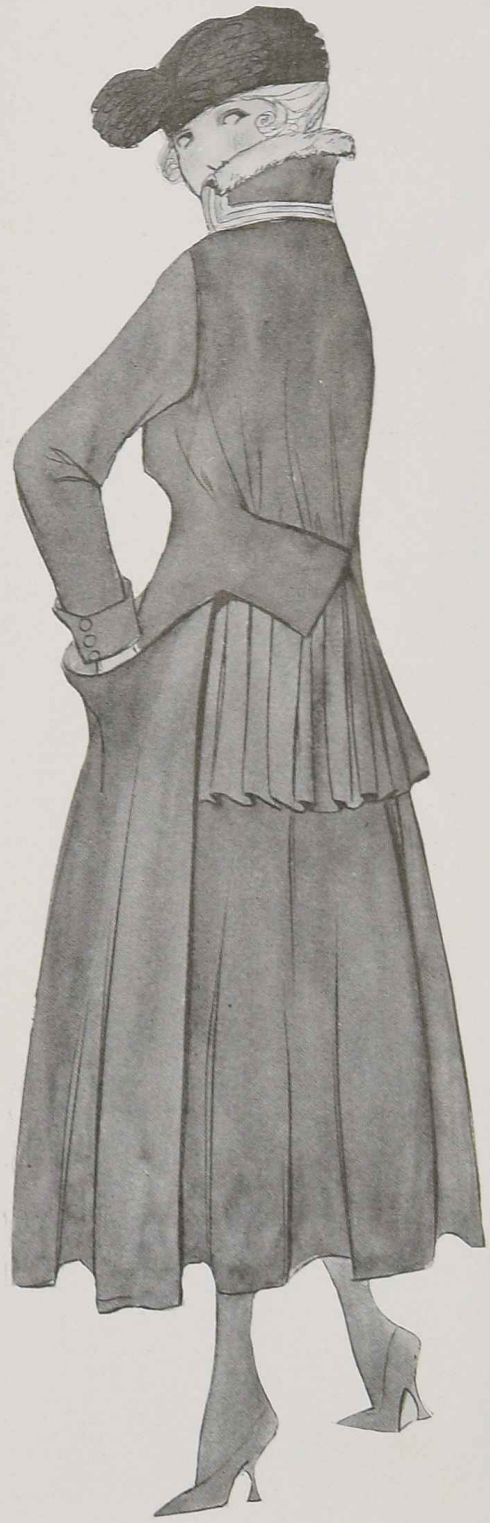
SMART SUITS TO SUPPLANT EARLY MODELS ALREADY ON THE WANE. PROPINQUITY OF CONTRASTING MATERIALS MAKES FOR HARMONY

PARIS VOICED BY LEWIS TELLS US BLACK PANNE, SELF-RELIANT AS TO TRIMMING, RETAINS ITS SWAY IN THE WORLD OF SMART HATS

Napoleonic leanings in this black panne hat have been circumvented by the assertive centre ornament which swells as it rises in the world. Round black cabochons decorate the upturned brim and finish the close lines of an exceptionally smart and unusual little hat for winter wear

This is a wonderfully ingenious combination of blue serge pockets, pleats, and panels. In front the coat ends at the hem, at the back it stops halfway, and finishes with a little cascade of pleats falling from the waist. The smart roll-over collar, which has obviously more purposes than that of keeping the neck warm, is lined with grey rabbit and bordered with silver and blue braid. She well knows the charm of her chic suit, and glances to assure herself the beholder realizes it too

SUITS FROM VLADIMIR



Suddenly confronted by this suit in Bond Street a rival succumbed to faintness and had to be led away. Apparently so simple in design, this smartest of Russian tunics, bored with a life partner of similar material, joined forces with a skirt of Scotch plaid. Two tassels and some green and black embroidery viewing this arrangement soon became attached to it, and had the pleasure of putting the final touches to a most original and delightful suit. The collar and muff are of grey fur

WHEREIN ARE DEALT WITH THOSE SMALL COMFORTS SO INDISPENSABLE TO SMALL LIVES

THE first and most essential part of the layette consists, of course, of the intimate little garments, such as the knitted shirts, bands, flannel gertrudes, nightgowns, and diapers. The selection of quality and weight of materials should depend on the climate; however, all wool merino, mixtures of cotton and wool, or silk and wool, are usually used for the knitted articles. It is in the lingerie part of the layette that the mother expresses her own taste. Here she may use the finest of nainsooks, percales, linens, and batistes from the French looms and rare laces and dainty hand-embroideries.

One of the newest and most interesting changes in the baby's dress is in the length. The average dress is now twenty-eight inches long, and the christening robe is usually about thirty-seven inches long; in contrast to this, the baby's first frocks of only a few years ago were of endless length. The bonnets are ordinarily made to match the long coats of fine wool or silk for autumn and winter wear, and fine lawns and silk batistes are used for the warmer weather. These caps are usually very simple and are trimmed with tiny tucks and real Valenciennes; they tie with white satin or lawn ties.

Simplicity does not rule so rigidly in the nursery furnishings as in the baby's wardrobe, and if the young mother chooses the wicker bassinet in preference to the metal crib, she has ample opportunity to indulge in frills of laces, tulles, ribbons, and satins. The tiny wardrobe baskets which hold the baby's clothes and other articles are trimmed with flowers and ribbons in either blue or pink.

Second only in importance to the baby is the nurse, who makes a charming background in her uniform of white linen-finished cambric (sketched at the lower left on this page), with the new gathered skirt; the belt and the one pleat cover the buttons and prevent them from pulling the tiny curls. The neck is high, and, like that of the trained nurse, this smart and correct uniform for a child's nurse has surgical sleeves, which conveniently unbutton and turn back when desired.

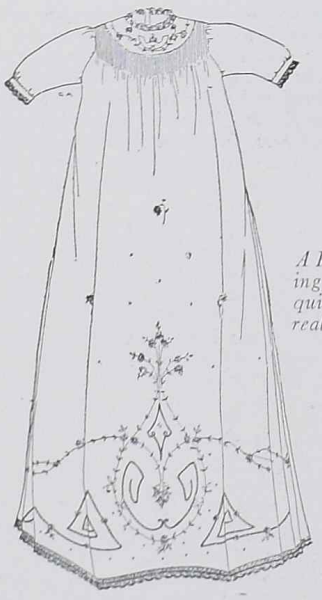
The nursery maid wears in the morning a more practical uniform of coloured chambray, donning her white dress when all the menial tasks are accomplished. This uniform is a very good quality blue chambray, is sketched at the lower right on this page; it may also be had in pink, gun-metal, tan, and lavender. It has a turned-down attached collar of linen-finished cambric. The skirt is the new gathered model, and the waist has one pleat and the usual surgical sleeves. With this dress is worn a five-gored apron of good quality cambric, made with a deep hem and a separate bib.

(Continued on page 78)

(Above) What with an embroidered coat of cream-coloured corded silk with cap to match and a carriage robe of the same material equally embroidered, the tout-ensemble is indeed most satisfactory

A mere morsel of a bib is made of French nainsook and is held snugly to a restless body by a ribbon run through a narrow embroidered band

A white linen nurse must be smart, too, in her immaculate way. This linen-finished cambric uniform with high neck and buttoned sleeves is completed by a fine cambric cap



A French nainsook christening gown, very long and exquisitely embroidered, has real Valenciennes lace at the neck, cuffs, and hem

For the nursery maid a chambray uniform is highly practical and becoming as this trim person shows. It may be had in several colours, and is effective with a white cambric apron

PLAYER AND PLAYWRIGHT, THE COUNTESS OF CROMARTIE TAKES THE LEAD IN THE PRODUCTION OF HER OWN PLAY, "THE TIGER OF ASSHUR"

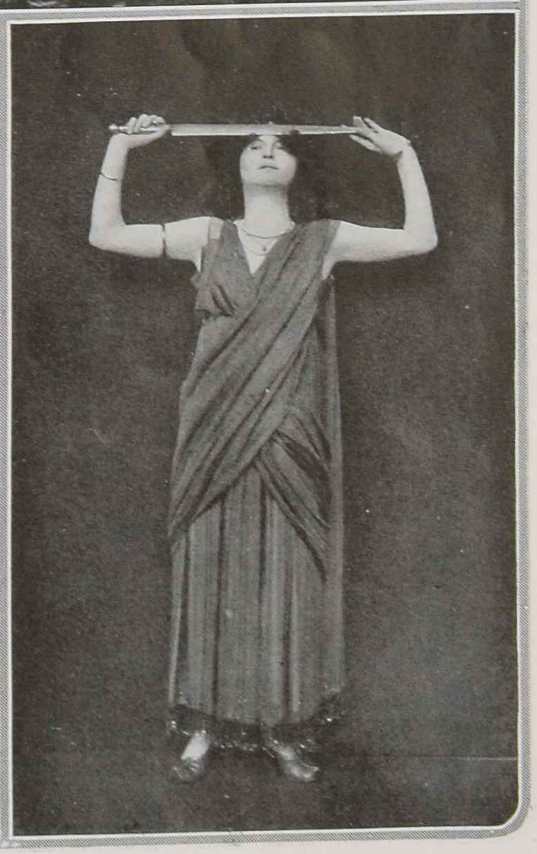
Dacia, a Jamaican dancer who recently made her London début at the Æolian Hall, has been studying here with Edwin Evans, who considers her to be possessed of exceptional powers of rythmic expression

Camera portraits by E. O. Hoppé.

Lady Cromartie's one-act play is entitled "The Tiger of Asshur." The Tiger (played by Miss Gwen Lallie) is in love with his favourite slave, Hastora (Lady Cromartie); the girl plays him false with his friend, Pharos, and when the king hears of her treachery he is furiously angry, and condemns her to be strangled or to dance until she dies, according to the law of the Orient. She decides on the latter evil, but before she is half-way through there is a tragic dénouement; she seizes the king's sword, stabs herself to the heart, and falls dead

Lady Cromartie plays the part of the slave girl with much verve and spirit. She is not the first of her family to take to the stage, as she is the sister of Lady Constance Stewart-Richardson

Dacia is a charming dancer who is new to London; with her unusual beauty, original gesture and technique, she has made quite an impression with her recitals at the Æolian Hall. Two portraits of her in very characteristic poses



BEAUTIFUL PEOPLE WHO FROM TIME TO TIME MAY BE SEEN OR HEARD IN THE FLESH OR PERCEIVED THROUGH THE FILMY VEIL OF THE CINEMA

Camera portrait by E. O. Hoppé

Miss Manvia Thew, who showed such fine and subtle acting in her rendering of Fanny in Granville Barker's revival of "Fanny's First Play," is about to star in a new series of all-British films; and will be seen with Martin Harvey in "The Broken Melody"

Photograph by Lallie Charles

Mrs. Patrick Campbell has been playing until recently in "An Image in the Sand," specially written for her by Robert Hitchens. A gruesome little play with much scope for Mrs. Pat's wonderful talent for dealing with dramatic situations. Her unchangeably beautiful voice, in the control of which she is a past mistress, did much towards making the little tragedy poignant and alive

Camera portrait by E. O. Hoppé

Miss Violet Elwis has quickly met with success in her theatrical career. She has played with Sir Herbert Tree, Arthur Bourchier, and Granville Barker; but temporarily quitting the stage she suddenly made up her mind to cross Canada to Mexico and back to the United States by herself. She was very disappointed that not a single adventure befell her not even in Salt Lake City—a record, surely

Miss Gracie Wilson took a leading part in the revival of Cochran's production, "Half-Past Eight," at the London Opera House, which is now suspended in favour of the children's old friend "Cinderella." There were eight different scenes in which she played the lead, and in some of them her frocks were charming, notably in the Early Victorian act, when she wore a dress of flowered chintz combined with black

Camera portrait by E. O. Hoppé

THE FIRST OF THE YEAR BRINGS THE DELIGHTFUL PROSPECT OF SALES AT THE "GRANDES MAISONS" WHEN GOWNS HITHERTO BEYOND THE DREAMS OF AVARICE MAY BE ENVISAGED AS POSSIBLE ADDITIONS TO OUR WARDROBE. THE MAISON ENOS ANNOUNCES ONE OF THESE THREE OF THE DELIGHTFUL GOWNS WHICH MAY FALL TO THE LOT OF THE FAR-SIGHTED SHOPPER SHOULD SHE ELECT TO ATTEND THIS SALE. MODELS FROM GENERALLY PROHIBITED SOURCES MAY BECOME THE POSSESSION OF THE WOMAN OF LIMITED INCOME

Blow, blow, you winter wind, be you ever so unkind you will not disturb the equanimity of her who walks abroad with so serene a face, and encounters the world from the cosy depths of her dark velours suit, trimmed with wide fur still more cosy. Made for cosiness, too, is her tight-fitting hat, to which some professor put an academic touch, thought better of it, and transferred it to a smart milliner to give it a finishing pat . . .

She was as fair as the fairest day, and she sought a frock as jet black as the darkest night. So they gave her one of black crêpe de Chine, trimmed with wide bands of fur, and relieved its sombre hue by a small waistcoat of flesh pink. She felt well pleased with the result, and then someone suggested that only a hat of aspiring angles was fit to set on her hair. When she obtained this she knew the bliss of satisfaction

She cried for a crinoline, she would have died for the crinoline, but lo, the straight silhouette of the middle ages would have its way, and appeared in a ravishing vision of crushed raspberry satin with a bodice of Parma violet edged with paillettes of the raspberry shade. The sleeves fell in wings of orchid pink net, so fine in texture that it seemed the fairies had lent their very loom for its making. When she saw the transformation she was pacified

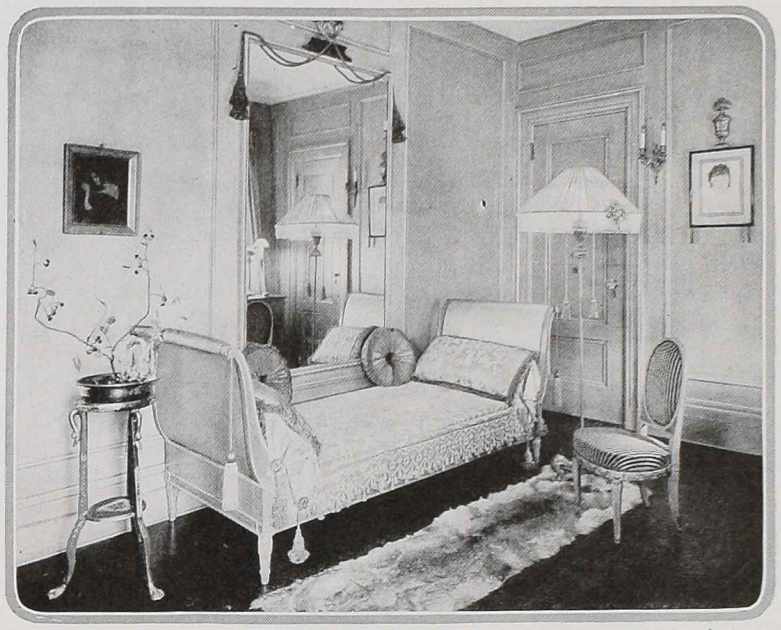
(Left) In the magnificent days of the first Stuart kings of England, the "haute noblesse" slept in such beds as this, which is now in the home of Mr. Chamberlain Dodds. The frame of the bed is entirely covered with prune-coloured damask, and a rich damask curtain hangs straight behind the head. As befits a bed of this richly elaborate type, the cover is of a very beautiful filet lace, spread over a cover of prune satin

The sobriety and dignity appropriate to colonial four-posters is well expressed in the lace and linen spreads and canopies of these twin four-posters of curly maple in the country home of Mrs. Oakleigh Thorne. The canopy and the valance are both of fine white linen edged with a fine Valenciennes lace. The bedspreads are of filet lace inset in linen and surrounded by Cluny lace. The ruffle is of English embroidery

Photograph by Tebbs

Ever since the days when Louis XIV ordered the famous lace bedspread which may still be seen on his bed at Versailles, the lace spread has been an established factor in the dressing of beds. The delicate furnishings of the Louis XVI period demand a lace of exquisite delicacy and fineness, such as the point appliqué which is used on this bed in the home of Mrs. James B. Duke. A centre medallion surrounded by an elaborate design patterns the spread itself, and the wide flounce is also of intricately patterned point appliqué

IN THE MATTER OF BEDSPREADS, LACE IS A FORMIDABLE RIVAL TO SILKS, SATINS, AND LINENS



Four photographs from Johnston-Hewitt Studio

That picturesque affair, the Récamier bed lends itself admirably to a recherché treatment. This Récamier bed from the house of Mr. Chamberlain Dodds is painted an old-blue, lined with green and gold and upholstered in yellow satin. For the cover, a filet lace of rather simple design was selected and laid over yellow satin. The bolster pillows are of yellow satin and filet lace, and the round pillows are of orchid taffeta

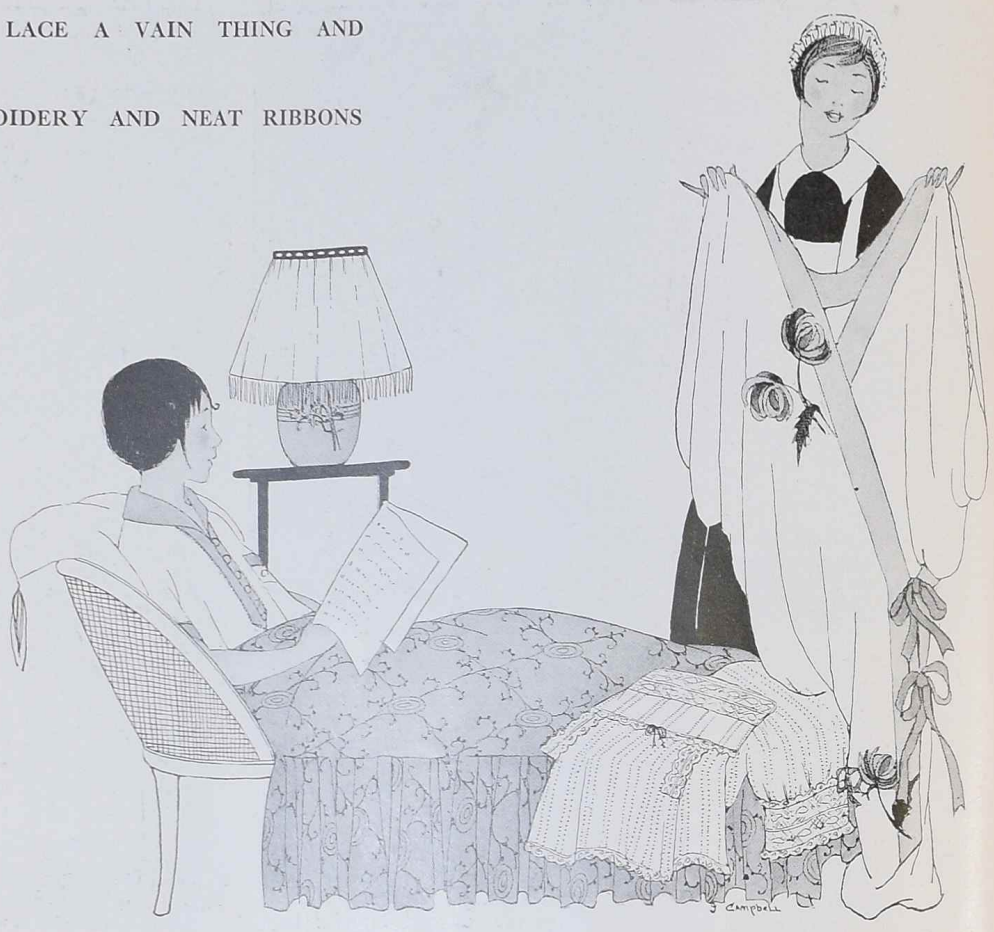
(Right) In this French grey room of Madame Frances Alda, satin striped taffeta in flesh pink forms a background for an unusual and lovely spread made entirely of beautifully embroidered Brittany peasant caps, joined together with Valenciennes lace. The exquisitely fine embroidered flounce is short enough to show flesh-coloured taffeta between spread and bed. The canopy is lined with white net and Venetian lace

On the principle of the patchwork quilts which were the joy of an earlier generation are made the lace spreads on these twin beds in the home of Mrs. Edward T. Stotesbury. The squares are, alternately, filet lace and English embroidery, and filet lace edges the spreads. This combination of lace and embroidery extends beyond the beds to the pillows on the day bed. The beds are painted French grey and old-blue, and the typically French canopy is of blue brocade. The panelled walls are painted French grey and inset with decorative flower paintings

© Miss Johnston—Mrs. Hewitt

THE LACE WHICH COVERS THE BED MUST BE CHOSEN WITH CARE TO ACCORD IN PERIOD AND IN CHARACTER

SOME OF THE BEST LINGERIE THINKS LACE A VAIN THING AND FINDS EXPRESSION IN DECOROUS EMBROIDERY AND NEAT RIBBONS



(Right) If a strong-minded lady desires a sterner note in her lingerie she may have a tailored nightgown of flesh-coloured crêpe de Chine, with collar, cuffs, and pocket of palest blue crêpe de Chine, hemstitched about the edge. For weaker more decorative moments, however, her maid may hold in reserve a négligée of deep rose crêpe de Chine ornamented with a flamboyant chrysanthemum of fine chenille embroidery in purple and green. This négligée is made of two pieces of material draped curiously to the right side where ribbons of rose satin hold the folds. The set of lingerie on the chaise longue is a chemise and drawers of à jour, the new linen batiste with its threads woven to resemble open-work. Both garments are made pleasing by the use of Valenciennes lace and insertion and by pale blue satin ribbon bows

(Below, left) An anæmic sparrow could scarce find shelter from the world in this chemise of flesh-coloured chiffon. Slighted by all tucks and trimming, it finds expression in blue satin shoulder-bands and blue ribbons top and bottom. The lady discreetly wears the combination, but displays its nearest kin, a chemise of similar pink chiffon, trimmed with drawn work and cream Valenciennes insertion and lace; combination and chemise are finished with pink satin bands and bows. A constellation of flesh-pink embroidered dots adds interest to a white chemise

(Above) Paris sends us a new brassière made of two layers of strong pink cotton net which is apparently insubstantial but is as strong as a brassière made of much heavier material. This brassière fastens in the back and has an edging of narrow linen lace around the armholes and neck

(Below) Very fine white handkerchief linen has amalgamated by means of hemstitching with circles of pink linen of a delicate shade in order to form a set of nightgown, combination, and chemise. The general effect is enhanced by a narrow piping of pink linen which is run around the edges of all three pieces, and a pink satin ribbon divided thrice in order to hold in the folds of the nightgown and form shoulder-bands for the combination. Soft pleats then hastily add themselves to the front of the gown and to the back and front of the chemise, and the set is complete

FOR THE HOURS WHEN WOMAN NEITHER TOILS NOR SPINS

ACCESSORIES TO IDLENESS TAKE DELIGHTFUL FORM

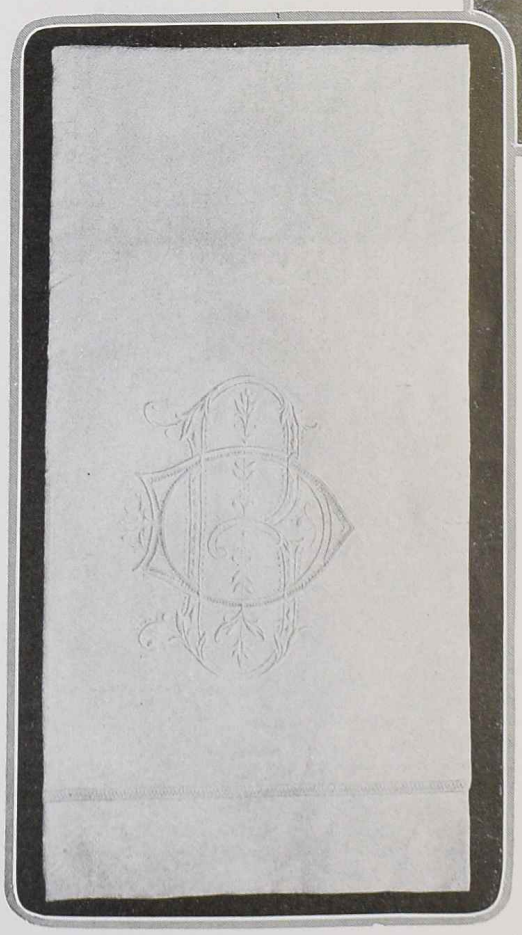
If one could see the back of this white chiffon négligée, a pink chiffon panel from shoulder to heel would be revealed. Pink chiffon also forms an apron in the front; Valenciennes lace trims neck and sleeves. The cap is embroidered net and duchess lace

NÉGLIGÉE AND LINENS FROM GRANDE MAISON DE BLANC

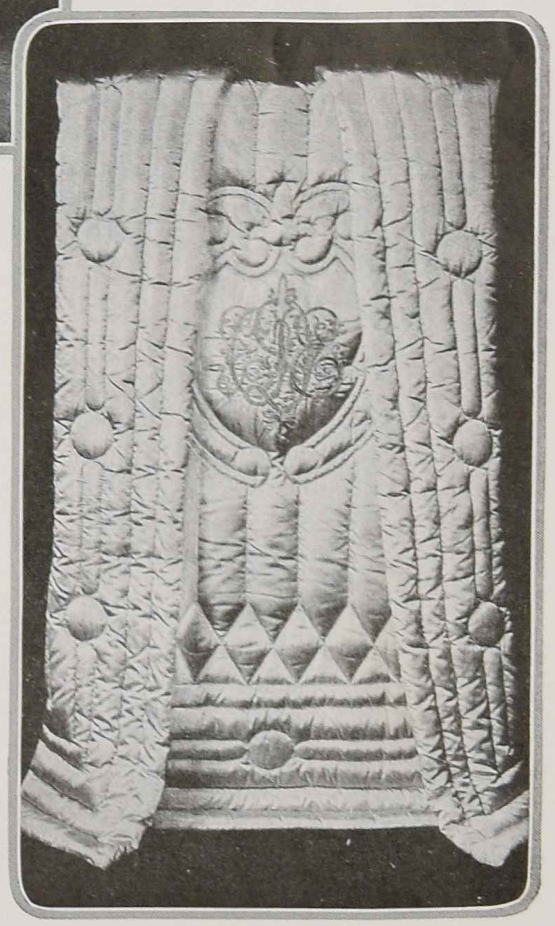
(Below) Those who have not inherited the ancestral sheets of hand-woven linen may buy a very charming modern substitute trimmed with à jour hemstitching and an elaborately embroidered monogram

(Above) In moody moments or when day dreaming seizes one, it is pleasant to retire from the world under a chaise longue cover such as this, which is trimmed with Valenciennes lace and is to be had in several pastel colours

(Below) A satisfactory method of hiding one's sorrows would be to slip under this cover of changeable taffeta and to leave no visible sign of one's identity but a beautifully embroidered monogram in the centre



An eighteen-inch pillow of very fine linen has a centre in which the familiar theme of Bacchus and bacchante is depicted in point de Venise lace. This pillow may also be had in a 14 by 18 inch size



The Three Châtelaines—Doris, Rezalles, and Pflanz—in the midst of Robert Jones's mythical market-place

One of the bakers in "Till Eulenspiegel"

NIJINSKI'S MASTERPIECE, "TILL EULENSPIEGEL"

AMERICA is chiefly indebted to the European War for Mr. Nijinski's wonderful production of his ballet "Till Eulenspiegel." At the outbreak of hostilities he was in Buda Pesth. Being a Russian subject he was promptly interned, and kept a prisoner there for over a year. Although he had, before the outbreak of the war, conceived the idea of composing a ballet for Richard Strauss's music, it was not until his internment in Buda Pesth that he had sufficient time to devote to the study of his subject. During his captivity in Hungary he was able to make a most careful study of documents pertaining to the old legend, and he had also several consultations on the subject with Richard Strauss, the German composer. From the engravings of Albrecht Dürer, and others of that period, he conceived the scheme for the marvellous scenery and costumes which, lately, Mr. Robert Jones so successfully executed. And it was at Bar Harbour, last summer, that Mr. Nijinski completed the choregraphy of the ballet. So that, when he arrived in New York in October, to meet the artists of the troupe, he was able immediately to put the ballet into rehearsal. Thus it took him over two years of almost constant application before the work was ready for production. "Till Eulenspiegel" is, without question, an indubitable advance over anything that the Russian ballet has yet done in America in the development of its art.

LE MONDE QUI S'AMUSE

That Harshest Blow of All—the Edict of Perpetual Khaki — has Forced the Young Guardsman to Retire From a Desolate World, Cast a Blight on the Lives of Duchesses and Flappers—Changed, in Fact, the Face of Society

LIFE, as Alice said, is growing "curiouser and curiouser." Soon we shall be beyond surprise; everything is upside-down—unpleasantly so—though no doubt, as we were told in our youth, it is all for our good. This usually festive fortnight has been strangely unlike its old self, and its trials have been aggravated by an epidemic of "flue." Changes of government, the disorganization of our meals and habits, assume portentous proportions seen through the medium of streaming eyes and aching limbs. Bed in excessive doses is an almost impossible luxury these strenuous times, but bed is really the best place to be in. The slings and arrows of outrageous fortune touch one but lightly through the blankets; not even the Prime Minister can dictate the number of courses brought upon our tray, and until coal is entirely confined to the houses of millionares the howling of the wind outside adds but a vicious zest to our wallowing comfort. Well, it is something to be in the fashion, even if one *has* a red nose. We English have a queerly distorted sense of duty. One is accounted as unpatriotic, as a person of suspicious tendencies, if one admits the desire to emigrate to some happy neutral spot, there to enjoy sugar in one's tea, and revel in electric light. Considering it logically, the country would be the richer by our food supply, and some harassed householder would benefit by a servant or two the more; though perhaps the pretty widow was an extremist who said that she must either emigrate or take to a convent for the duration of the war, since the shop in Paris where she got her cosmetics had shut down, and consequently she felt quite unfitted to face the world.

RULES AND REFORMATION

They Who Must Be Obeyed have apparently decided that at all costs we must not be gay, or even moderately cheerful. We are not habitually a light-hearted nation, though we have a philosophic knack of digging up such funds of internal cheerfulness as we may possess in times of stress. But it is impressed on us, via the daily press, that such mental horticulture is unpatriotic, almost indecent, and that we must carry out the ideal of solemnity in the spirit as well as in the letter. Nothing is left undone that can be devised for our physical and moral betterment. In one of our most palatial hotels, situated in a not too strait-laced locality, it is forbidden for ladies to smoke a cigarette at tea-time, unless, as the waiter adds with an ingratiating smile, she is accompanied by a gentleman. No one seems sure why the presence of a gentleman, or gentlemen, should improve the ethics of the proceeding; it would appear to be merely an instance of the wonderful amount of irrelevant little reforms with which people have time to occupy themselves. Recently the war news was almost crowded out of the papers by heart-felt letters concerning lap-dogs and high boots. In the midst of a general upheaval all sorts of stray things that need, or seem to need, doing come to light; much as a woman in the middle of spring-cleaning comes across a bundle of old love letters or some long-forgotten cherished possession, and sets to thinking thereon, almost forgetting the main objective.

LUCULLUS A BACK NUMBER

First and foremost we must cultivate a poor appetite. The hearty eater will suffer severely with his reduced menus. No longer will the callow subaltern be able to dazzle the peroxide lady of his heart with his reckless choice of comestibles. His purse will be heavier as those of the doctors will be lighter; for not even the youngest chorus girl will be able to work out her two-course supper in crème d'homard and peaches, but will be reduced to more solid and digestible fare. The feast of reason is about the only feast we shall be able to permit ourselves soon, and even at the present moment the flow of wit has given place to heated talk on subjects gastronomic rather than intellectual. The nutritive qualities of margarine are passionately upheld by everyone but the kitchen people. Fish must be in their element in more senses than one, since they are rarely to be found on the dinner table. Are eggs to be or not to be? The general consensus of opinion seems to be in the negative until hens consent to lay them at less than sixpence apiece, and some newly established householders were recently howled down as almost vulgarly inprovident because they elected to keep a pergola and a sun-dial in lieu of poultry in a small strip of London garden. When meatless days are the rule, the vegetarian faddists will come into their own, and their cooks will be sought after by other than policemen. What stealthy breaches of the law will be perpetrated behind locked doors, as some famished eater of flesh furtively burgles the remains of last night's entrée from his own larder, or filches a succulent bone from his dog. From the housewife's point of view the apportioning of rations will come as a boon and a blessing. The daily struggle with the cook and the weekly one with the husband over the books will be a nightmare memory of the past. To each his pound of flesh and (it is to be devoutly hoped) of sugar, and those who are greedy and overeat on Monday, Tuesday, and Wednesday will have to tighten their belts on Thursday, Friday, and Saturday.

There is a dreadful rumour going about that the sale of all intoxicants is to be stopped. The rumour is considered too bad to be true by lovers of old vintages. The blow, as in most cases, will be hardest on the lower classes, who have to fetch their liquid comfort from the public-house; the rich, with subterranean rows of dusty bins and bottles, should be able to maintain a fair standard of internal lubrication for several years to come. One can understand how popular would become the known possessors of well-stocked cellars. Vistas open up of a lucrative new line of business for impecunious peers and others.

THE HARSHEST BLOW OF ALL

For unflinching cruelty, the harshest blow up to date is that dealt to that pillar of love and war—the Brigade of Guards. The edict of perpetual khaki worries the ordinary soldier but little; he can have as good a time in one suit as in another. But imagine the soul-stress of the young guardsman, his cherished traditions trampled under foot, compelled to partake of evening food his sacred person encased in tunic and slacks, for all the world like a humble Terrier or T. G., who, maybe, has no gilded raiment laid by lovingly in lavender and mothball. One wonders if Nature herself will rebel, and reap an indignant harvest of revenge in indigestion and dyspepsia! Whatever Nature may do, the guardsman himself has wrought his revenge on a country that can perpetrate such laws. He has withdrawn the light of his countenance from a desolate world, and broods like a wounded eagle over a lonely dinner at home. It is curious how a few yards of material can change the face of Society. This little piece of sartorial cussedness has cast a blight on the lives of flappers, duchesses, noisettes—in fact, half the feminine world. For where there is khaki the fox-trot is not, and the limiting clause of "twenty-five years standing" does not include anything much more festive than the Athenæum. Which seems a pity; for dancing is a harmless enough amusement, and inexpensive, except for the healthy appetite it gives one for oysters and caviare, and such-like forbidden etceteras. The new regulations will come rather hard on the lads snatching a brief leave, who not unnaturally wish to enjoy a few "crowded hours of glorious life" before returning to their lonely dug-out or some dead-and-alive country marsh or hill-top. The other day I heard a man, home from "somewhere," counting the minutes to the expiration of his leave. He complained that England was a nest of knitting wool and red tape; that home was turned into a committee hall, and beauty buried in a canteen; and that the trenches were dryer, brighter, and cheerier. However, they must know best, the great ones who ordain things for our exceeding discomfort, and nothing can be too dire if it bring back the times, piping or otherwise, of Peace. I heard a neat theory expounded by a worthy cleric to the effect that, as at the time of the Flood the element of water was employed by Providence as a punishment for the wickedness of mankind, so now we are undergoing an ordeal by fire, from which we shall emerge nobler and purer. Well, this may be so, though one knows a good many people who have promised themselves a high old time in the unregenerate pre-war manner, as soon as circumstances permit. The trouble is that so many of the best and finest have suffered, while the shirkers and unworthy few have waxed fat and prosperous, hogging up for themselves treasures on earth, and indulging in the pearls beyond price of luxury that our leading halfpenny paper so deprecates. If the reverend gentleman's thesis be correct, one can only conclude that we, quite unconsciously, must have been wicked beyond the wildest dreams of Noah's contemporaries to have brought so much upon us.

THE PHILOSOPHY OF FURS

Speaking of luxury, with the denizens of the air and the ocean at prohibitive prices, I wonder that some restriction is not placed on the larger fauna of the forest that many women think it necessary to carry about on their persons. Has anyone ever seen anything so bizarre as the furs in favour this winter? A great deal of talk concerning "lapin," is quoted from the French fashion papers, but it is obvious that most people's hirsute trimmings have not even a bowing acquaintance with the accommodating rabbit. Some of one's friends are hardly recognizable with a whole litter of young leopards or tiger cubs draped voluminously round their shoulders. Bond Street and the tea places have something of the air of a primæval jungle, and a certain mighty hunter was heard to remark that sometimes his right shoulder positively twitched for a gun.

CHARLATANS AND CHANCE

It is interesting to observe how childishly superstitious we have become. Every daily paper one comes across contains accounts of raids on soothsayers and crystal-gazers. Their clientele seems mostly to consist of well-off and presumably well-educated women, who should have more sense than to be taken in by art draperies and a black cat. To consult oracles seems rather an unsporting thing to do. "Fools die many times before their death"; if evil is bound to happen it does not help to be unhappy in anticipation as well as in realization; if good, half the pleasure lies in the imprévu. And, either way, one can think of so many better uses for a sovereign! Perhaps the coming months of high thinking and hard living will help to make us more adhesive to the good resolutions so many of us take a morbid pleasure in making and breaking. It is so much easier to be virtuous when one is "broke," and so hard to maintain the "life is real, life is earnest" condition of mind when lapped in fine raiment and replete with good food. The moral architect who paved Hell so glibly must either have been a prig or a hopeless case. This year our resolutions are in the hands of Chance, the unknown god. May he be kind to us all.

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MRS. VERNON CASTLE

Much sympathy is felt for Mrs. Vernon Castle by her large circle of friends and admirers on both sides of the Atlantic at the report, recently issued, that her husband is among the missing. He has seen considerable service, has, in fact, done much good work on the Western front, and holds a commission in the Royal Flying Corps

THE NEW BROOMS OF REFORM

Sweeping Always Has Raised a Cloud of Dust; When the Reformer Frantically Wields the Broom, We Are Apt, in Sneezing Over the Dust, To Forget to Ask the Purpose of the Cleaning

THERE is a great deal of wisdom hid in the mere meaning of words, so much that we commonly forget all about it. Consider the word "reform," for example. It means, or should mean, an alteration for the better; and it calls immediately to mind the vision of custom exploded and convention torn down, of the dislike and destruction of existing things by some one with wild eyes and streaming hair. And yet . . . what is the real meaning of the word? "Form," first of all; order and organism, the harmony of a clearly-conceived ideal, for nothing can be formed save by imagination and intent. The lump of clay is formed into a statue. The splotch of ink is formless; but that same drop had form before it fell, in the relation of all its atoms to one centre and to the figure of the round world. Then, secondly, our word is "re-form": that is, to form again; a going back to form, taking that which has once had a form since lost, and setting it in order with its previous self and so with all things else.

WE reform a room when we sweep and cleanse and arrange it as it was before; or if not that room, then some other we have seen, so that we know what should be done. We reform a man when we put off what evil he has taken on, and bring him back the pure humanity whereto he was born; or if not him, then other men in whom we have understood manliness; or if not that even, then to our yet older imagination of manhood in God's image. We reform a church by doing away with such accretions of ceremony or error as encumber the true ancient faith, or a government by setting up again its original energy and honour. Always there is the same idea of looking back to an ideal, of seeking in the past for what a thing should be, of setting strayed feet again upon the way; but for us to know that way, the road must have been there. Only through meaning this has the word come to mean improvement. But what has this to do with destruction and disturbance and the upsetting of familiar things? What has become of the wild-eyed reformer now?

WHY, simply this: you cannot sweep without raising dust; and the dust gets in your eyes; and a grain of dust there calls attention to the disturbance you are creating and obscures the real and reasonable purpose to which that disturbance is but incidental. The cat, cleanly as she is, will deeply resent such interruption of her repose; the spider cannot be expected to approve the elimination of cobwebs; and the child will snatch the broom, and, with wild eyes and floating hair, swash gleefully about, enjoying dust for its own sake—nay, even confusing it with cleanliness. So it comes to pass that the change which is incidental to reform, the necessary clearing of the way, arrests and impresses more than the reform itself, and the irrelevant appears of most importance.

IT was said lately that America's revolutionary forefathers were at one with the Mexican revolutionaries of to-day. That is not merely untrue; it is the opposite of truth. It is the kind of superficial stupidity common among rheumatic minds which move with pain. Of course the two were alike lawless and in revolt against authority, but there the likeness ends. The men of '76 were concerned with demanding a certain form of government. It was over two thousand years old, and they knew precisely what it was. They were lawless to the least possible degree and in the cause of law. Whereas the modern rebels have neither the knowledge nor the power to set up an ideal. They abhor existing injustice only; they are concerned blindly to rebel. The one is in effect anarchy; the other was a true revolution, for revolution means turning back.

ALL the good things in the world are very old. Goodness itself is older than the world. And the world's history is but one long illustration of the reform principle, of men seeking out of the past the elements of that goal which they will set before them; as the navigator, amid the shoals and quicksands and shifting billows of the sea, must guide his course by the immemorial stars. Man goes forward only by looking back, and we are what we are by virtue of remembering all that we have been. Imagine the so-called burden of the past, the chains of tradition dissolved away as our wild-eyed folk desire; imagine the whole world's memory cut off with yesternight,—and where would our civilization be? So when reformers come among you with their new brooms to sweep all clean, be sure their will is toward reform indeed, and not mere childish anarchy. By the meaning of the word you shall judge them; by their clear vision of that form which they would make, and by their remembrance thereof. For the true dream is but a memory. That is the meaning of the word "reform," and of the old story of the Garden of Eden.

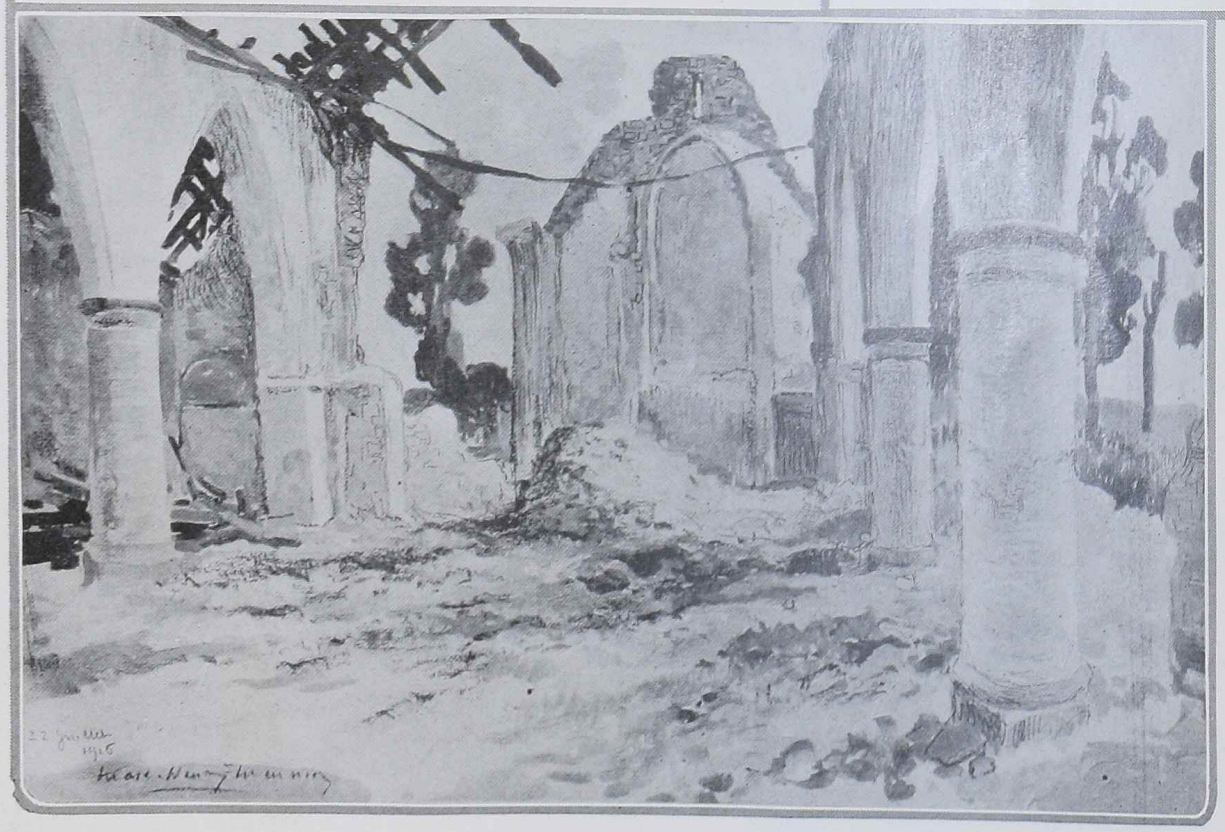
BELGIAN LANDSCAPE AND THE BARBARIAN

Drawings of Ruins in the Flanders Firing Line—Marc-Henry Meunier and Machine-made Desolation—Maintaining Flemish Tradition

Aquatic advanced post No. 2 (26)

Ruins of the Church of Loo—back view (27)

An advanced post on the Yser, St. Jacques Cappelle (41)



Interior of the Church of St. Jacques Cappelle (37)

MANY of the drawings in M. Marc-Henry Meunier's pictures representing the Belgium Firing Line—to be seen at the Leicester Galleries, Leicester Square—are pastels. Perhaps we instinctively associate the medium of pastel with the delineation of delicate ladies, as it was employed in the eighteenth century. At least we think of it as the most butterfly-like of mediums, lending itself above all to lightness and spontaneity of touch. In portraiture it has shown that "decided preference of persons that shone in the sun," for which Mrs. Mountstuart Jenkinson in Meredith's "Egoist" was famous, and the character of its bright colour seems to suit it to the representation of landscape in sunlight too. Yet we find M. Meunier selecting this medium with which to depict the most poignantly sad landscape that the world has ever seen. A country now in constant shadow, with every overhanging cloud intensified by the smoke that rolls up from below.

But if we turn to the preface of M. Meunier's catalogue, a short one written by himself, we find that his affection for his native country was so great that the sun only seems to shine on the fields of that country for him. And in going back to it to sketch, by the permission of the Belgian Higher Command, he asks "Does not the same sun shine upon all these open wounds, the same sky cast its reflection?"

We are able to see why, apart from the rapidity of execution to which it lends itself, M. Meunier has found the medium of pastel sympathetic, and in keeping with the mood in which he would represent the devastated country of his birth.

To me the most eloquent section of his work is that which is given to drawings depicting the ruined Belgian villages. His constant sense of the lyrical aspect of nature, always felt and perceived in spite of the injury that has been done, is a moving feature of his art, and he has that rare gift of suggesting with his pencil the human associations that still cling to forsaken buildings.

M. Meunier is nearly related to the great Belgian sculptor of the same name, who above all responded to one of the tragic aspects of civilization—the debasement, by excessive labour, of the god-like figure and strength of the labouring man. It seemed to the sculptor, if we read his art truly, that some evil influence combined against manhood in the industrialism that became, after the days of machine-riots, everywhere ascendant. His art is filled with pessimism. From the character of it one can perceive that he could not imagine that the bulk of the strength of machinery was yet in reserve to work further ruin in the desolation of the fairest cities, and the destruction of their populations.

He died before this apotheosis. It is with the same poignant regret for things crushed by stronger but inferior forces, and with a profounder glimpse into the actual tragedy of the modern

world, in which the forces man has created seemed to have escaped from his control, that his nephew has taken up his pencil to add his inspired protest.

In most of the scenes that M. Marc-Henry Meunier has depicted, the clouds from cannon-fire have been blown away by the kindly wind, and the birds have returned. And it is this aspect, with green trying to break out on the trees, and the sky cloudless, that is shown in his simple presentment of the shattered market-places, stables, and thatched cottages of the Belgian villages.

Here and there, as the artist works up closer to the front, artillery screens, observation posts, and shelters come into sight; and a view is shown of the star-shells, illuminating the night, reflected in the Yser.

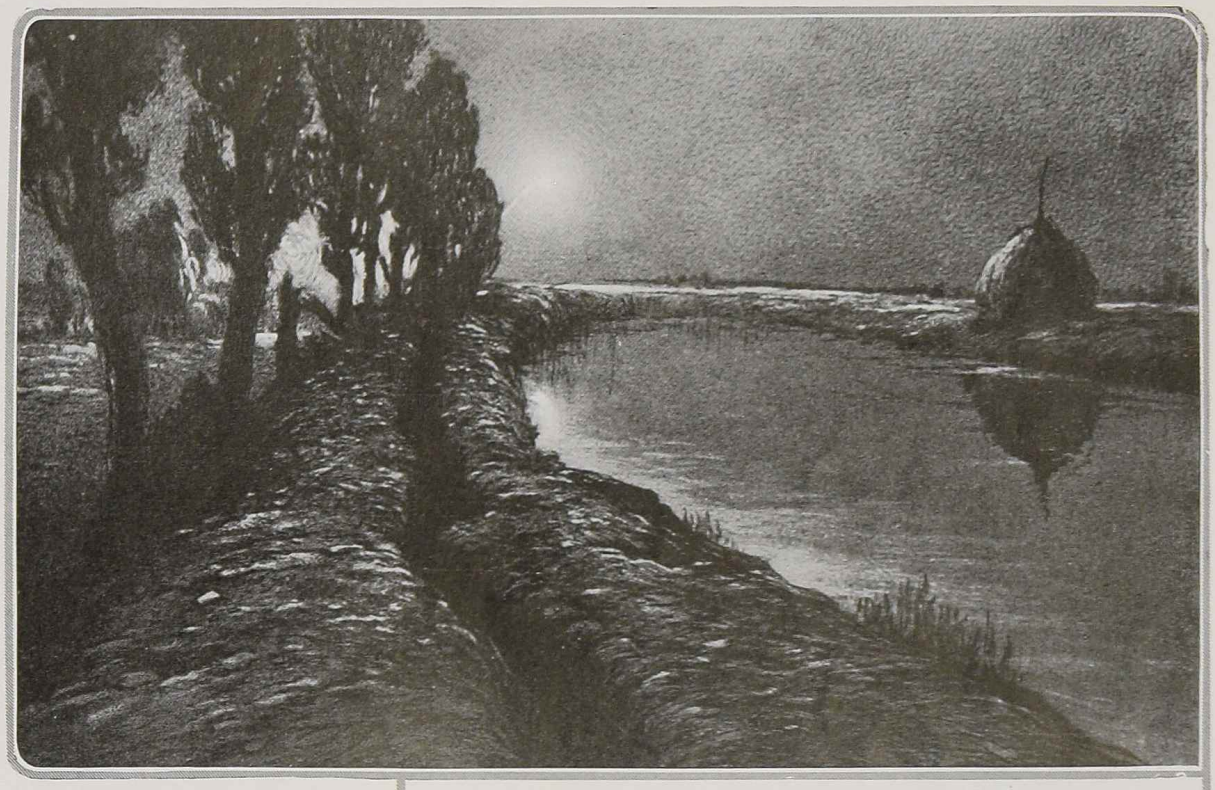
Throughout the history of landscape sketching, from what is in the sketch-books of the great Nicolas Poussin, to what is in the sketch-books of school-girls of to-day, ruins have always figured impressively. Not only for the poetry of their associations, but for the beauty of architectural structure for its own sake. But in the ruins which are M. Meunier's subject little remains of what were once the most beautiful architectural curiosities of Europe that is not unpleasant to the eye; sharp tooths of masonry sticking up into the sky, from which the embellishments of ornament have been pared away; places in which attributes of the beauty of both art and nature were allied now wear the aspect of burnt-out factories and exhausted mines. It is as if Nature—the Landscape-painter's Nature, which includes the houses under hills and close to trees, taking a cloak of green sometimes from the great Mother—always accommodated her appearance to reflect man's heart, even to becoming black in response to it. For though by the bright notes of his pastel M. Meunier insists that sunlight filters through and lights up these tracks of desolation, the general aspect of the scenes in his sketches is that of a country from which all noble life has crept away, ashamed to be present in the reign of evil.

M. Meunier speaks with feeling of ruins at Nieucappelle, invaded in the summer by a dazzling crop of poppies. The ruins had been put in a state of defence with sand-bags and turf against an invasion of the enemy. This is the subject of one of his drawings, and in its import it is one of the most characteristic. He is touched, too, by the subject, and compelled to represent "The Holy Virgin of the Trenches." A "Virgin" from the ruins of a neighbouring church was saved, and amidst the shelters of the firing trench given a rustic altar and a garden.

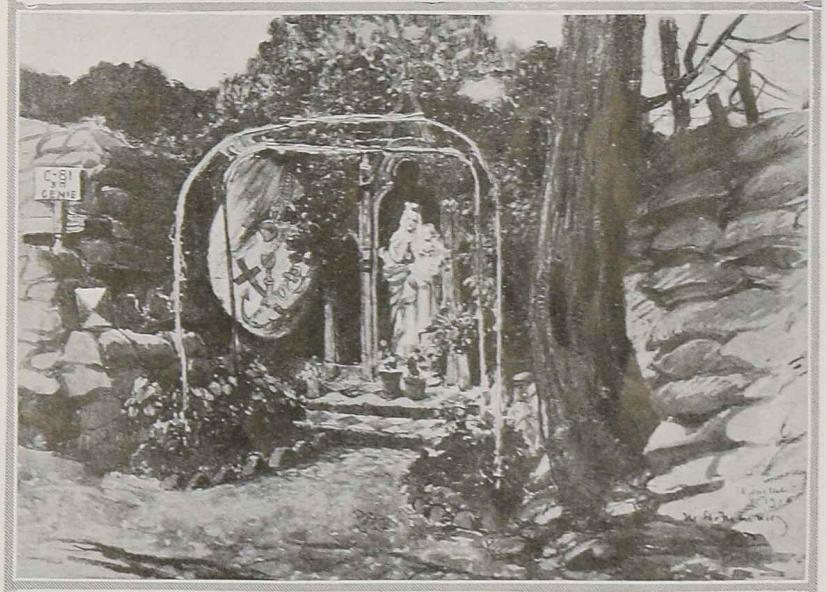
All the drawings referred to have just been brought back from the Belgian Front. The artist was allowed to make them through the influence of his Queen in response to an appeal from his friend, M. Eugène Ysaye. I understand that he is by this time back at the front again in an official capacity as an artist. The Queen of Belgium's interest in the art of her country has won her the admiration of all painters. The Flemish tradition in art is as great and unbroken as that of France. What seems to be represented in the terrible spectacle of countless ruined churches, transcendent architecture of the past, is the savage anger of a Barbarian who sees a race less extensive and assertive than his own able to raise in every age works of beauty and significance which receive the tribute of the world.

X.

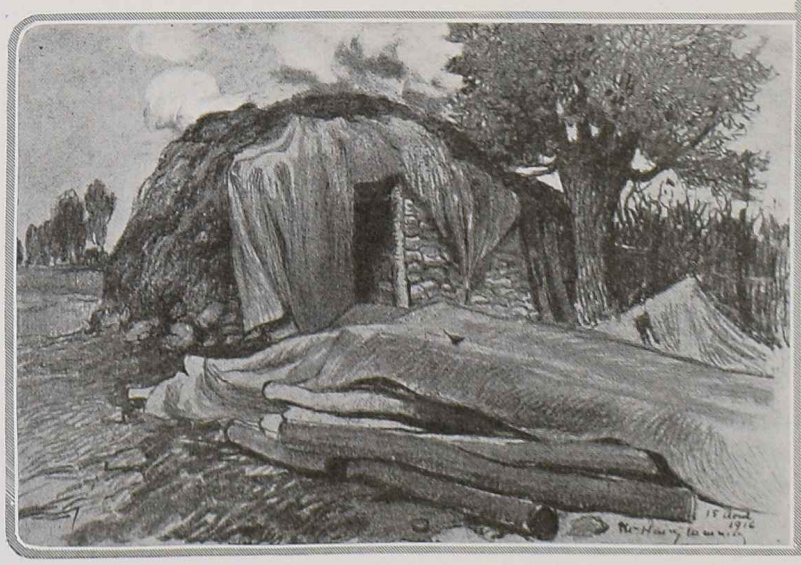
Photographs by kind permission of Messrs Ernest Brown and Phillips, of the Leicester Galleries



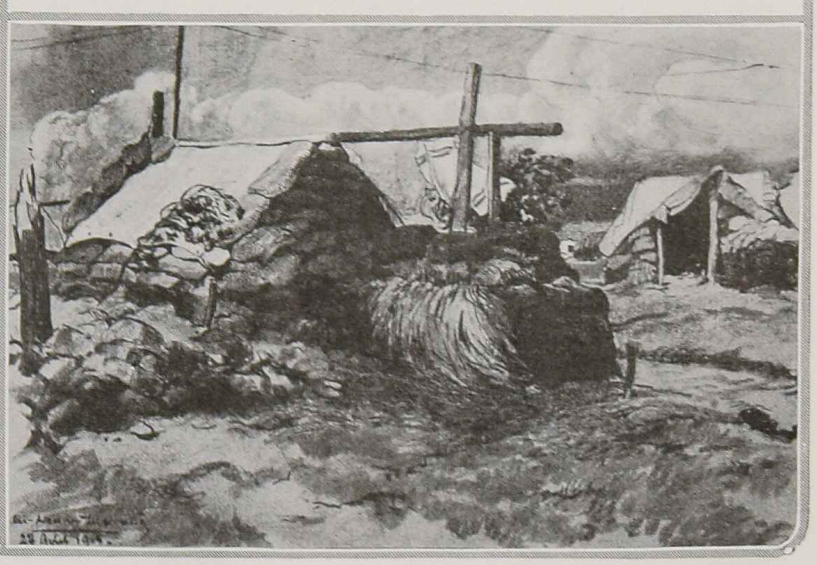
Star-shells on the Yser (colour-etching). A drawing of this subject was purchased by H M. the Queen of the Belgians (11)



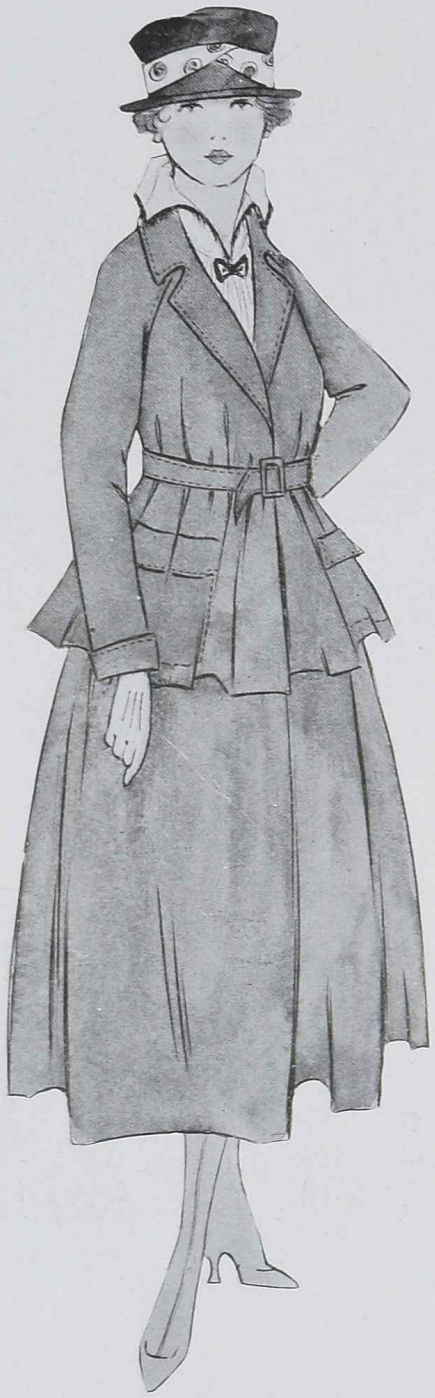
Holy Virgin of the Trenches, Saint Jacques Cappelle (23)



French shelter and tarpaulin near Elverdinghe (25)



Canvas shelters for troops at rest. Grognies—near Oudecappelle (30)



WHEN CRABBED WINTER DOES HIS WORST, FASHION ON HER METTLE SHOWS HIM HER DOMAIN INCLUDES SUITS THAT ARE SERVICEABLE, PRACTICAL, AND HARD-WEARING

SUITS FROM KENNETH DURWARD

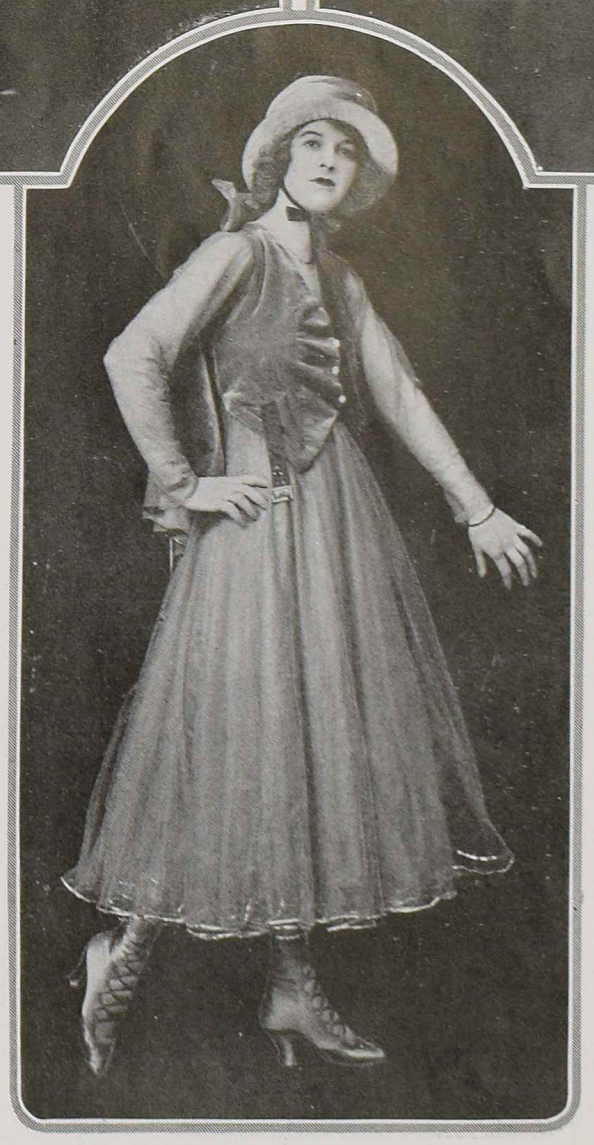
Short, discreetly flaring, spare of buttons and guiltless of trimming is this tailored suit of dark blue cloth. Here all is as it should be; the smartness is to be felt in the cut and pressing of the ample folds, the waist is closely belted by the trimmest of buckled bands, the stitching and well-placed pockets do the rest, making this suit a desirable addition to a winter wardrobe

Now, did she know that a silk top-hat of most severely masculine line was the cleverest thing she could find to foil and accentuate her captivating feminine prettiness? She has either wonderful flair or luck, and in either case Lewis is responsible for the smart silhouette of this attractive piece of headgear, and the bride from the brim proclaims his master-touch

Astute woman keeps a wary eye on the possible vagaries of winter weather, and she sees to it that she possesses a sensible suit of some tweed that presents an unruffled surface to high winds and an uncockled one to heavy rains. This suit is of dark brown cloth over-checked with red and green, and lurking in its simple lines is the very essence of tailored smartness

Camera portraits by E. O. Hoppé

Ever since she was a fascinating little girl with long curls and a bow and quite amazingly pretty legs Miss Eileen Molyneux has delighted all her friends with her attractive dancing. She was adorable in cake-walks and coon dances when they were quite new in England, and she was a very small person indeed. Now, though her hair has grown shorter and she has grown taller, she still follows her natural bent, capturing an audience willing to be bound



Miss Molyneux is now taking a leading part in "See-Saw," André Charlot's new musical play at the Comedy. Her dresses in this production are very chic and charming, but her appearances follow so swiftly one upon the other that one hardly gets a chance for detailed examination. Here, however, posing for Vogue, she affords the opportunity for an adequate appreciation

IN "SEE-SAW," A PLAY WITHOUT AN AUTHOR, MISS EILEEN MOLYNEUX WEARS SOME CHARMING GOWNS BY A CLEVER YOUNG DESIGNER, EILEEN IDARE

"See-Saw" has the distinction of being a musical play without an author. It has been brought into being by several contributors and an editor with a blue pencil. An interesting fact about this production is that Arthur Weigall, well-known archæologist and Egyptologist, suddenly deciding to stage plays, has with some success arranged several scenes and many dresses for "See-Saw"

Miss Joyce Carey started life with one great advantage, that of being the daughter of Miss Lilian Braithwaite, and in due course acquired many others. She has lately been playing the part of the daughter in "Mr. Wu." Miss Lilian Braithwaite, of course, playing that of Mrs. Gregory

Camera portrait by E. O. Hoppé

Photograph by Bertram Park

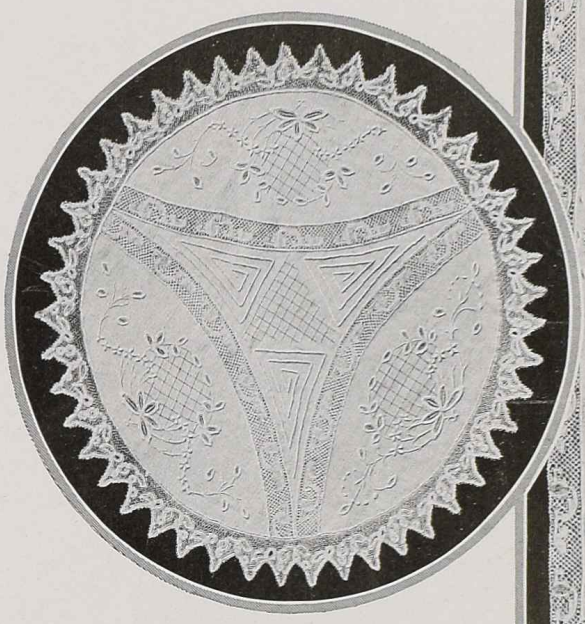
One wonders that Miss Valerie May, who appears so variedly and so gorgeously garbed in "Houp-Là," should ever have the courage to face the world again in mufti. Consciousness of a Lucille gown, however, is probably the reason for her serenity. Miss May is now playing the commère with much success in the new Cochran production

Camera portrait by E. O. Hoppé

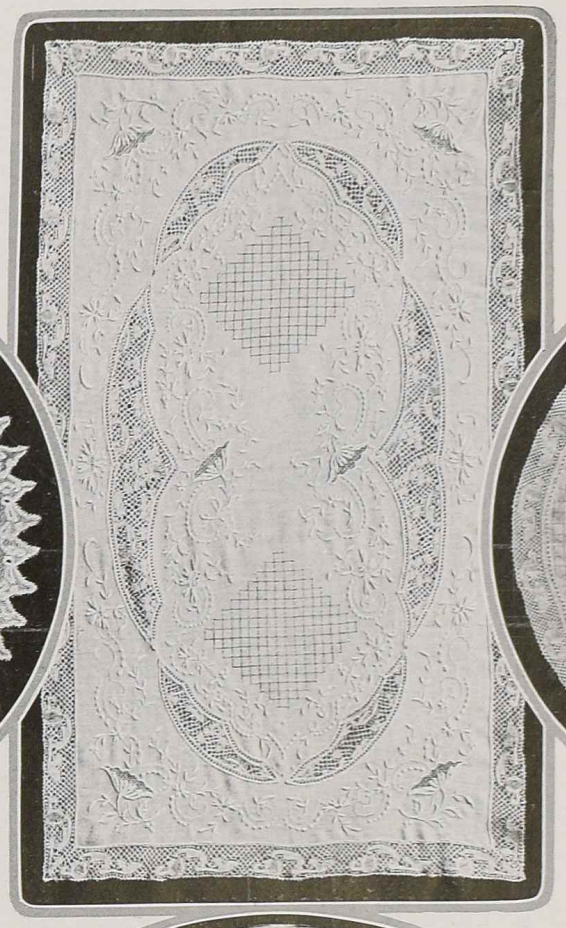
Miss Molly Ramsden, who made her theatrical debut in "Houp-Là" at the St. Martin's Theatre, comes of a musical family, being the granddaughter of the late Mr. Archibald Ramsden, who was well known in London and Yorkshire, and who himself, before going into business, was in the musical profession, and sang in the early Ballad Concerts at St. James's Hall with Sims Reeves and Clara Novello. Miss Ramsden's talents certainly lie in the direction of Musical Comedy, as she possesses a very flexible soprano voice of exceptional quality. Her first appearance in London was at the Queen's Theatre at an entertainment in aid of the Belgian Refugee Fund, under the patronage of Her Majesty Queen Alexandra

THE WOMEN OF FRANCE SET FINE STITCHES FOR THE SHOP FAIRYLAND

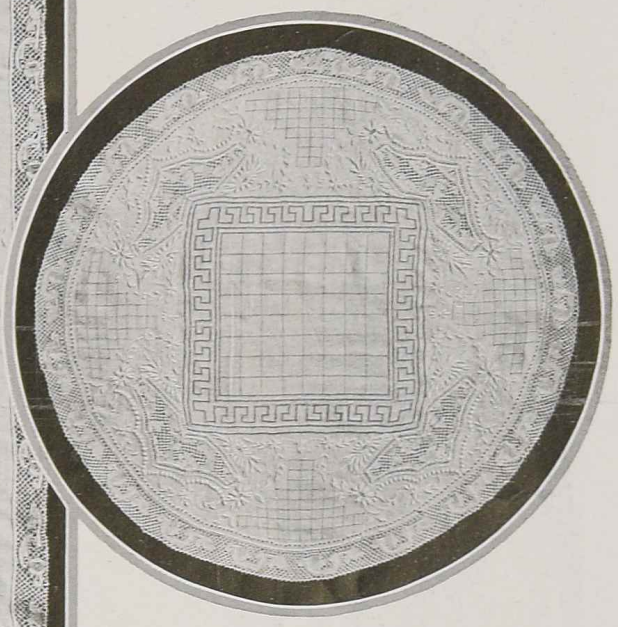
PENELOPE, OF HER LORD FORLORN, WAS NEVER MORE DILIGENT



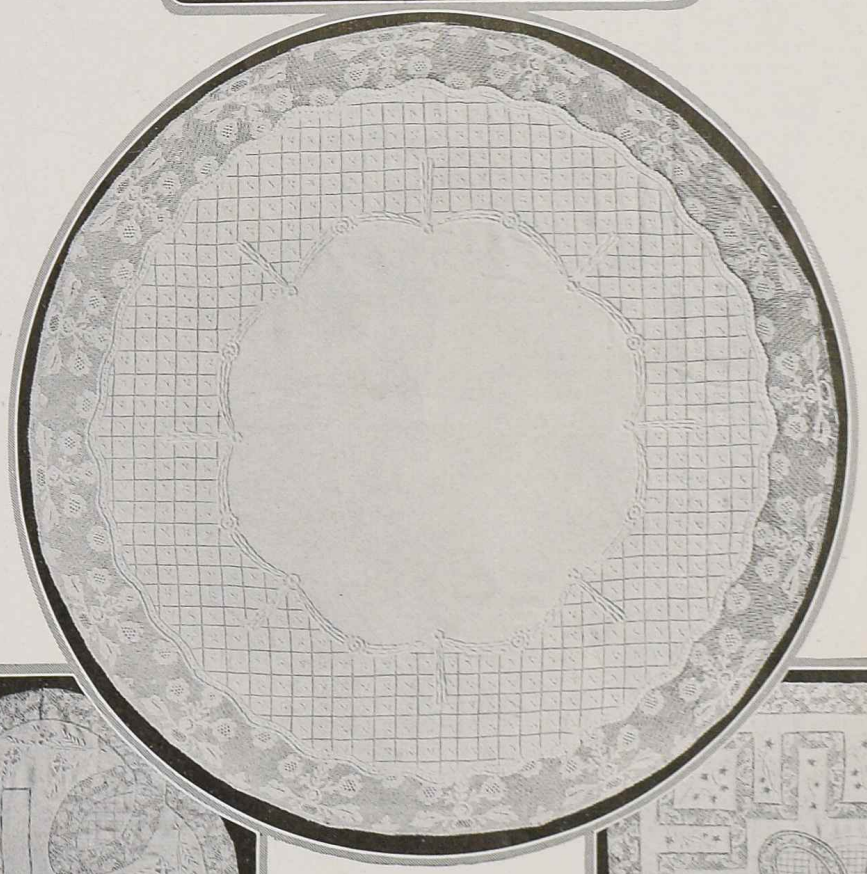
Above: It is a "napperon" or centrepiece, of exquisitely embroidered batiste and drawn work, bearing the mystic Persian triangle of mind, body, and spirit, and touched round its edge with a frost of Binche lace



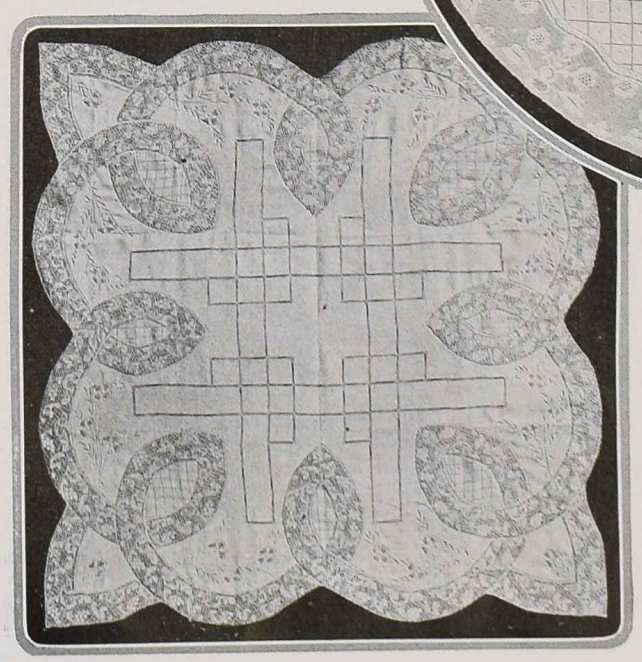
Middle, top of page: Surely, it was the prototype of this very lovely oblong of embroidered linen, with its intricate drawn work, and charming inserts of Binche lace, that inspired the phrase, "purple and fine linen"



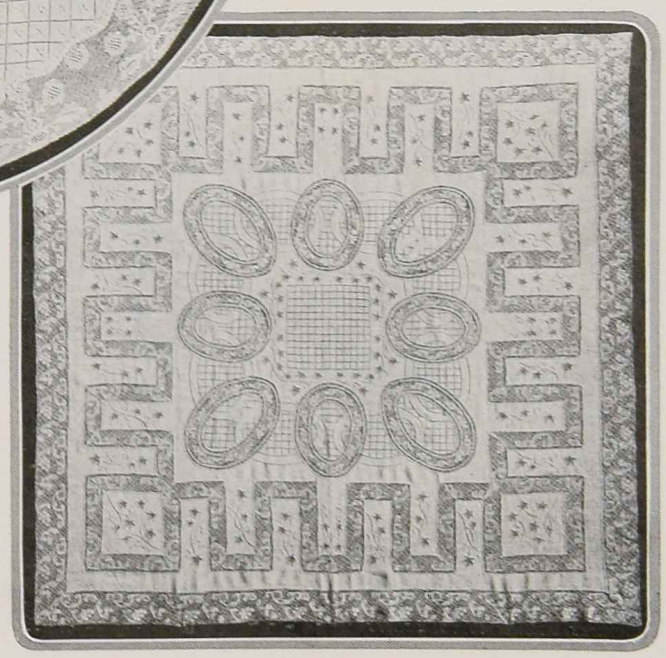
Above: The lightest of batiste, plus embroidery and the finest of drawn work, has conspired with Binche lace medallions and an edge of the same lace, to make a "napperon" of unusual loveliness and exceptional quality



Below: This "napperon" of beautifully embroidered batiste and Binche lace has a design reminiscent of Greek classicism; but the ovals are so Napoleonic in spirit that one involuntarily looks for the imperial "N"



Above: Decidedly characteristic of the French Empire in its simplicity and charm, an embroidered tablecloth of linen and Binche lace bears the garlands and cockades of Napoleon



Left: Beautiful as the fragile skeleton of a fallen leaf, is this "napperon" of batiste, upon which embroidery, Binche lace, and drawn-work have left their tracery

VARIOUS PHASES OF DESHABILLE PROVE NO CLEVER WOMAN NEED TOLERATE EVEN MOMENTARY LAPSES INTO THE UNBECOMING

LINGERIE FROM
ROBINSON AND CLEAVER

Happy is the petticoat that lives in the shadow of a full short skirt. It has every opportunity to indulge unmolested its fancy free, provided that when occasion demands it meets the world with unruffled surface of silken frill or flounce of lace. This delightful garment of one mind from shoulder to hem is of pale rose Georgette and lace finished by tiny rows of beading

There may be perceived on the face of this maiden a shadow of regret that she will so soon have to lay her pretty self and her equally pretty nightgown carefully away between enveloping sheets. However, vanity may be consoled in the thought that Zeps or any suchlike midnight interruption will find her charming in her little gown of rose Georgette

Horizontal lines have always held a certain chic since the remote days of Zaza's daring skirts: now they have made their way from the outer to the inner circle, and delicate rows of fine hemstitching make a delightful trimming to this pair of soft linen combinations. The cut is excellent, and the smooth flat band below the waist is practical for those whose figures incline to roundness

A set of fine lawn fitted knickers and a chemise to match is about the most practical and desirable form of underwear obtainable for everyday use; the freshness of newly washed linen gives a special pleasure to each new wearing of it, and it really stands the strain of continual washing better than many of its coloured rivals which have sprung so high in fashion's favour of late years

Weary of the ubiquitous rabbit, she set her mind on the possession of something very rare and sumptuous in the way of a really truly fur. The search for a perfect silver fox has been compared with that of the proverbial needle in the haystack, but judging by her pleased expression this charming person would seem to have accomplished her quest

A UNIQUE COLLECTION OF SILVER FOX NOW BEING OFFERED AT LESS THAN WHOLESALE PRICES

None but the unco' rich replenish their wardrobe in the matter of furs over frequently, and a good fur once bought is destined to last, with minor alterations, for many seasons. Thus the end of the winter or mid-summer season is notoriously propitious for the careful buyer. Furs shown on this page from Busvines

"RING OUT *the* OLD, RING IN *the* NEW"

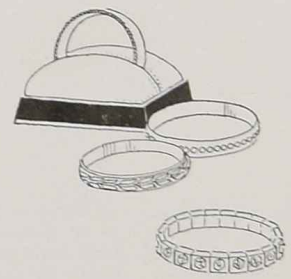
WEDDING-RINGS have come down to us through the dim and dusty centuries; one can almost trace them back to the day when the first woman murmured "This is so sudden" to the first man. Those curious people who have a passion for finding out the beginnings of things say that the Egyptian women, who started so many things they had no intention of finishing, first wore circlets of gold, to distinguish themselves from the great unmarried. Their rings were carved without a seam, in the endless circle that represents eternity.

It was the Greeks, who would have their little joke, who decided upon the finger on which the wedding-ring was to be worn. They started a charming little story about a certain vein which extended right from the heart to the third finger of the left hand. The idea was too sentimental not to be popular; it spread from country to country, and, if you have a little historian in your home, you will find that in the early Christian marriages in England, the bridegroom placed a ring on the third finger of the bride's left hand. It wasn't always a gold ring; sometimes the idea was economy, not beauty, and it might be of silver, iron, brass, or steel,—even of leather, if the bridegroom had had a particularly bad season. Later on, however, nothing would do but a gold wedding-ring; it was as much a part of the ceremony as the bridegroom or "The Voice That Breathed O'er Eden." The ring might be wide or narrow as the bride preferred, but that was all the latitude she was allowed.

THE AMERICAN BRIDE ENTERS THE RING

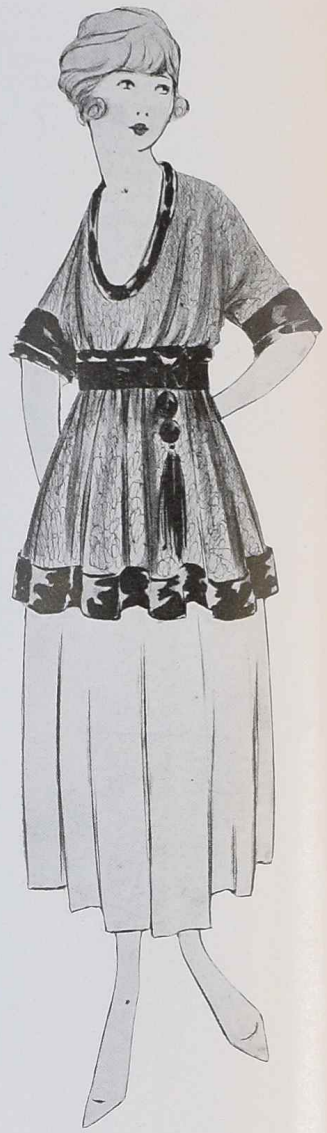
The bride of to-day, however, does not take for granted a simple and chaste circlet. She has a veritable embarrassment of wedding-rings to choose from. It used to be considered radical to the point of bohemianism to own a wedding-ring different from all other wedding-rings; now it is thought conservative to the verge of bourgeoisie to have a ring like every other bride's.

In the first place, the modern wedding-ring is of platinum. You see, the bride's engagement ring, as well as all her other jewels, is set in platinum, and we have always heard that consistency and jewels are synonymous. Some rings are as plain as the gold ones used to be, and some are chased in the most intricate of designs. There is one, called the "Venus ring," which is chased with myrtle leaves,—myrtle was dedicated to Venus, you know, and there is another, the "Priscilla," which is a slender gold ring, banded with the whitest platinum. Or, if a bride feels that way about it, she may have a ring set with diamonds. She may even have a flexible ring, if she feels that it is essential to a happy married life. There is one flexible ring of platinum in each tiny section of which is set an exquisitely cut diamond—really, a ring like that makes it wonderfully easy to promise to obey.



Shall her ring be plain platinum, chased with myrtle leaves, set with diamonds, or flexible and set with diamonds

The present craze for easy fastenings probably comes from the fact that since the war woman has had far less time to attend to her clothes than before, and is glad to find something into which she may slip her head and emerge charmingly and becomingly arrayed. This blouse is of heavy grey crêpe de Chine, embroidered with blue soutache



THE CAREER OF THE SLIP-ON OR COAT BLOUSE HAS BEEN ONE SWIFT LEAP TO THE HEART AND HOME OF THE SMART WOMAN

A new variation of the slip-on garment is this coat blouse of black brussels net, falling half-way to the ankle, trimmed with fur and gold thread embroidery, and caught in at the waist with a gold cord. This desirable model (for the woman of maturer years) is a direct contradiction to the general impression that things easy of access often prove a disappointment

He who invents a really smart whole costume with no "doings up" of any description will go down to posterity as a benefactor of womankind. In the meantime someone has designed a charming blouse, with the new round neck, in a soft patterned material of a warm tint, bordered and belted with black charmeuse, and finished by a large black silk tassel

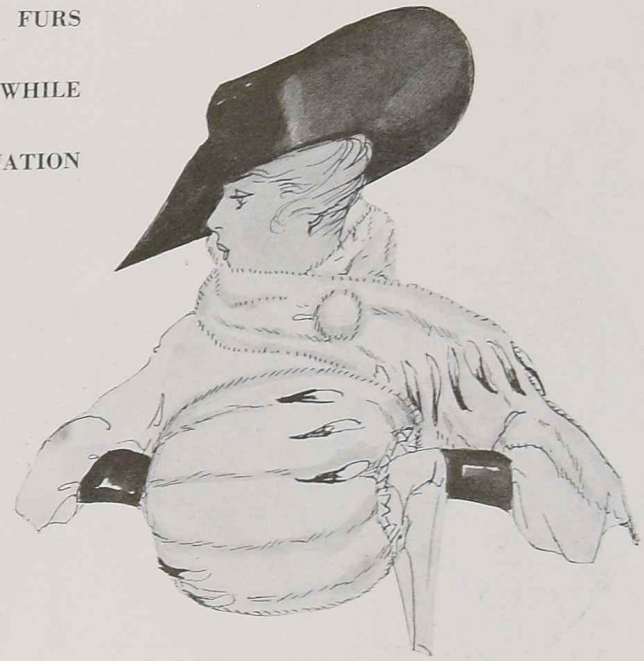
MODELS FROM GOOCH

This black velvet blouse-coat, which may be had in velvet, crêpe de Chine, or charmeuse, has a flat panel down the front, under which the loose girdle passes. Round the basque there is a wide cut-out border forming stripes, and a deep sailor collar and cuffs finishing cosily in bands of skunk. This model may be had in a variety of dark colours

Brown chiffon covering a green and yellow check combine between them this attractive and most practical little coatee, which may be worn on almost any occasion, aided by a discreet choice of skirt and accessory. The maiden may well look pleased with her clever purchase, as vanity plus war economy plus practical common sense is satisfied

THE COMFORTABLE CAPACITY OF FURS TO KEEP THEIR WEARER WARM WHILE ADDING TO HER BEAUTY AND FASCINATION

When the fog lifts and winter sun shows its face, ermine is the ideal fur, as it is warm and cosy and yet looks fresh and gay on a bright morning. A close-fitting tippet and fold-over muff is a delightful form in which to possess this soft luxurious fur



It is permissible to hold your nose in the air when your neck is swathed in a snowy stole of fur. This smart set of ermine remains immaculately pure except for the border-line which is on both muff and fur, emphasized by little black tipped bands

China is lending us many ideas just now for interior decoration, dainty personal accessories, clothes, and even millinery. Priding herself on her consistency, this young person wears her upturned Mandarin hat with more grace perhaps to Western eyes than the mandarin himself

She may travel or motor or walk in the teeth of an icy blast unscathed when she is under the protection of these voluminous folds of grey squirrel. This is one of the most comfortable of winter coats; the high collar will turn up to the hat brim if need be, and the roomy pockets are as efficacious as a muff; even the buttons are of fur, so there is not a cool touch in the whole coat

The brim had commendable aspirations, the crown was a model of decorous perfection until a green parrot cabochon ensconced itself on the summit, completely unsettling somebody's good work and transforming it at one touch from a mere hat to an alluring head-piece fit to crown the smartest costume

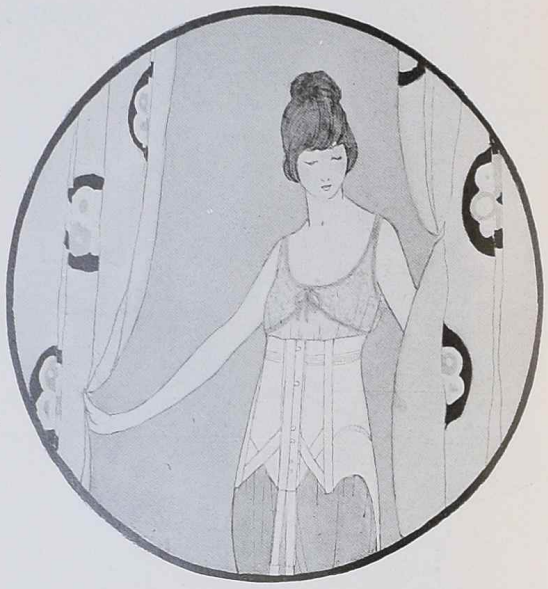
FURS FROM LONDON FUR COMPANY

HATS FROM RENÉE LE ROY

THE WAYS OF STAYS

"My Frock, I Don't Mind It; It's What Goes Behind It:" Figures Were Made Before Frocks

Whether one wishes to dance the night away or must spend it instructing the jackdaw, a low-cut corset of white flowered silk and set-in Cluny lace is the proper beginning



The woman engaged in war-work—and this year every woman is—must have this corset. It is of mercerized tricot; elastic webbing is added to give perfect freedom

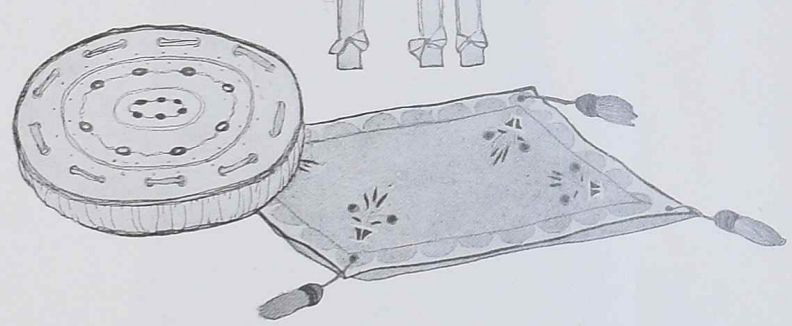
"IF you were to ask me," said a well-known corsetière, "what is the correct type of corset at the present moment, I should be at a loss to say. I am making as many different types of corset as there are different types of women who come to me to be corseted. Most of the corsets are low, although some women, particularly older women, are wearing a fairly high model. Most of the corsets are supple and flexible, but the number of staunchly boned models I am making is greater than it has been for several seasons past."

Chemise frocks notwithstanding, the majority of women have as yet shown no disposition to alter their method of corseting, and the new spring corset models forecast no marked changes. There is one point, however, to which any woman who essays to wear the chemise gown must give religious consideration; that is, the hips. They must be small, if the straight loose frock is to be a success. The proportion of smart women who have so far adopted the wide-waisted frock is not very large; since it is in the mode, however, it is receiving careful consideration from the corset makers.

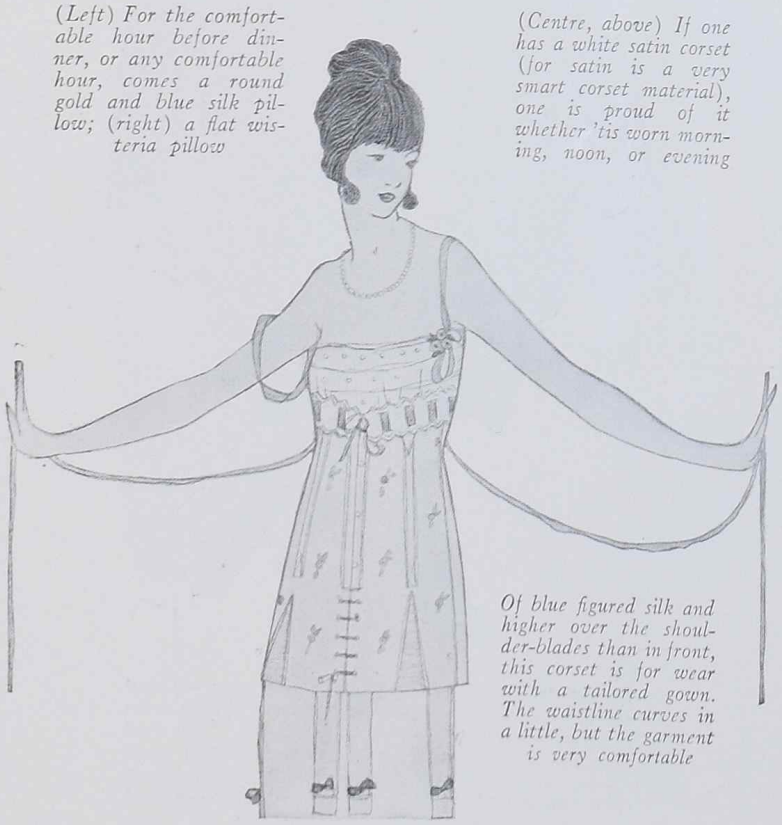
With the smart tailored suit and afternoon gown, a figure with slightly curved lines appears to best advantage; for evening dress, the waist measure is increased; to corset the figure too firmly for evening dress is a serious error, for this forces it into lines which are neither æsthetic nor smart. An excellent type of evening corset, made of silk flowered white brocade and Cluny lace, is sketched at the upper left corner of this page. It is very low, and so straight in line as to allow plenty of room at the waist. The corset next it may be adopted for either morning or afternoon wear; it is made of an excellent quality of white satin, for satin is being used to a constantly increasing degree by the good corset makers. The corset of blue figured silk brocade at the bottom of the page gives a graceful contour for a tailored suit, and at the upper right is illustrated a new sports corset of an excellent quality of mercerized tricot.

A distinct novelty has recently been brought out in the way of corset and brassière combined. The garment is a medium long, medium high, and lightly boned corset; to it there is attached, at the top a soft bust supporter, which is unboned and which has two narrow straps across the shoulder. It has a medium full skirt, confining the hips but permitting plenty of freedom.

The shortage of fine corset material has become a serious consideration with the good corset manufacturers, just as the increasing cost of steel and cotton is forcing the makers of less expensive corsets either to raise prices or to substitute an inferior article. Many women who are used to the fluctuating prices of other articles of dress have for many years obtained a certain quality of corset for a certain expenditure. It will, therefore, surprise them to learn that they must either pay more or be content with less, for the makers cannot, of course, control conditions; they can only do their best to meet them.

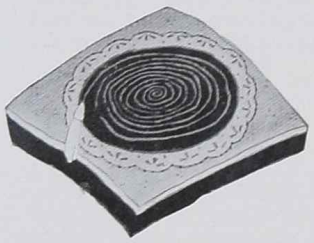


(Left) For the comfortable hour before dinner, or any comfortable hour, comes a round gold and blue silk pillow; (right) a flat wisteria pillow

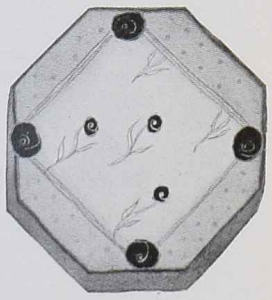


(Centre, above) If one has a white satin corset (for satin is a very smart corset material), one is proud of it whether 'tis worn morning, noon, or evening

Of blue figured silk and higher over the shoulder-blades than in front, this corset is for wear with a tailored gown. The waistline curves in a little, but the garment is very comfortable



A soft box of a pillow makes its sides of black satin and its top of dull rose silk with an embroidered circle in blue, green, orange, and rose, and another inner circle of black satin with gold braid and tassel



On a rose satin square are three—flowers, we dare call them—embroidered in green and gold. Outside lies brocaded grey velvet, and a-down the eight sides goes velvet of a dull but exquisite blue

THE IMPORTANCE OF FITTING HEAD-WEAR TO CAP THE MODERN NIGHTGOWN

THE ROSE PINK OF PERFECTION CONSIDERED FROM VARIOUS POINTS OF VIEW

If laughter be the fount of youth, there is a smile in every supple fold of these attractive combinations. Their skirt is so amply cut that it fulfils a double purpose, and may take the place of a petticoat. The garments are of rose-coloured Georgette, terminating in a knife-pleated frill

The tub collar having met with such approval in the sphere of blouses has now penetrated into the exclusive precints of lingerie; a doubly pointed yoke of Valenciennes and a diminutive pleated ruche round the high waist-line are very chic features in this fragile garment of Georgette

All ready for her morning tea she sits, fresh and rosy in her little nightgown with its collar and cuffs of lace-bordered net minutely tucked and falling into soft, becoming frills. Any waywardness on the part of fair locks is frustrated by the crisp pleats of the upstanding ruffle caught by a ribbon into a cap

A dimple is said to be an angel's kiss. This charming pink nightie was designed for someone much beloved by the celestial throng. Its soft folds of pink Georgette are here and there controlled by the restraining gathers of smock, and a garland of embroidered flowers encircles the pointed décolleté

LINGERIE FROM IRMA

It is always wise to have two strings to your bow —even if it is of blue satin and perched on the dizzy edge of a flowered silk petticoat overlooking a deep and precipitous ruffle of the finest and foamiest lace. Bands of ribbon mounted on net form the dainty camisole

ROSE AND WHITE IN COLOUR AND SMART IN LINE—TO LOOK AT THEM IS TO ENVY THEM—TO HAVE THEM IS ONLY TO WISH FOR MANY MORE

The popularity of the basqued blouse shows no sign of waning. It contains so many qualities of comfort and practicality, as well as charm, that a lengthy career may be predicted for it. This particular model is of crêpe Georgette, and may be had in several colours. It and the blouse in the lower middle from Wilson's Succ'rs. Ltd.

All pleats lead to the perfect blouse, and it did not require the wisdom of other ages to teach her that when pleat runs parallel with pleat on an infinite number of journeys down the front of a rose-pink crêpe de Chine blouse, and then diverges into side tracks of pleats over pockets and cuffs, the result is a joy to the beholder. Blouse from Robinson and Cleaver

When plain charmeuse or crêpe Georgette decide to drop everything in the way of trimming there is a pause, then appears a blouse of unusual smartness, simple in line, and with original folds in unexpected places. The raglan sleeve, turn-back cuff, and roll-over collar give an unusual line. This charming blouse from Wilson's Succ'rs. Ltd.

The lines of this blouse are loath to leave their pretty wearer; they go round and round, and yet again round her. Rose-pink embroidery on rose pink crêpe de Chine, with two crochet balls hanging from the neck, and one large tuck comprise the materials of this dainty garment from Marie-Louise

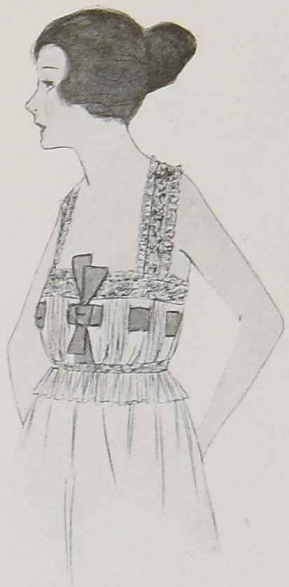
When one feels in the mood to get dressed in a hurry and yet appear calm and fresh for breakfast, a coatee blouse guiltless of fastenings is an invaluable possession; the elastic waist springs to exactly the right line independently of its wearer, and she hardly needs a glance in her mirror to tell her all is well and as it should be

"I'm all for ease," cried this collar in the cutting, "and I'm all for beauty," cried the maiden, whose destiny was to be entwined with the blouse, and the consequence is that as she emerges from it with true Jack-in-the-Box effect, she has room to look with pleasure upon its intricacies of filet hemstitching

SHOWING SOME OF THE MANY ITEMS OF IMPORTANCE IN WOMAN'S MOST IMMEDIATE SURROUNDINGS

The filminess of finely-pleated net, abetted by the intricacies of Cluny lace, between them somehow contrive a delectable little camisole which looks its most alluring when half perceived through the folds of a transparent blouse

A purchase in time will probably save nine, or rather the price of nine, corsets this year; for corsets, we are told, like everything else, are going up. The provident shopper purchasing during the January sales bids fair to reap a double advantage, that of the ordinary sale reductions, together with a discount on the certain increase of price in the near future, foresight thus making her the owner of three corsets for a sum which may shortly become the price of one. The models on this page have been particularly designed with a view to ease and comfort when sitting. How many women inclined to embonpoint, secure in the knowledge of a perfect presence when standing, are continually chagrined by the menace of a deplorable outline as soon as they sit down. This daily disaster may be avoided. The model below, of white broché, is cut very low above the waist, and has an inlet gore of elastic, giving much freedom to any kind of active movement. Royal Worcester corsets from Peter Robinson



Another dainty Madeira camisole of pleated net and lace designed specially for evening wear. Needless to say, these airy nothings of neither weight nor volume are among the most important items of woman's immediate surroundings

She bears on her own shoulders, only supported by four little bands of pink ribbon, a delicious chemise with a little close bodice, where all sorts of things appear. In the middle there are lacings of pink ribbon followed by embroidery interspersed with Broderie Anglaise, the whole finished with Valenciennes lace. This procedure is repeated until the lacing is reached again; the rest of the garment is of fine linen

CORSETS FROM PETER ROBINSON

LINGERIE FROM P. STEINMANN AND CO.

Pure Valenciennes lace forms the dainty upper part of this nightgown; it is bordered with Cluny, and the edge is of linen threaded with a pink ribbon. The combination of the laces has a happy and charming effect; small pink roses are strewn across the front of the yoke. Nightgowns are becoming as abbreviated as their daylight sisters, refusing to descend an inch farther than is necessary

BLACK IN SPOTS, FRILLS, OR AS ACTUAL FOUNDATION ENTERS LARGELY INTO THE SCHEME OF MODERN UNDERWEAR. A BEVY OF BOUDOIR CAPS OFFER A WIDE CHOICE IN HALOES TO ALL TYPES OF BEAUTY

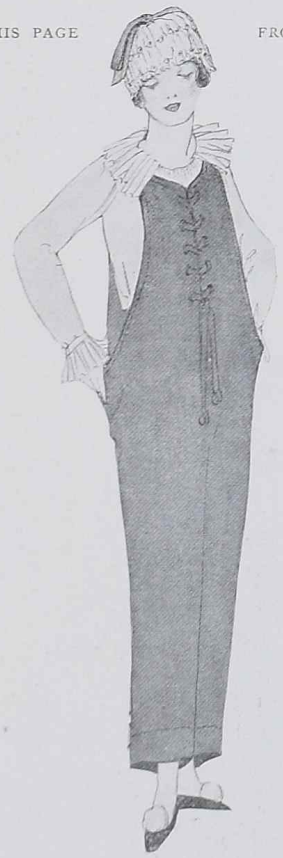
The modern petticoat prepares to take upon itself the burden of contrasts. White taffeta and black net, embroidered in white, arrests the eye as well as the interest. Blue ribbons are called up to take their part in the decoration of the accompanying camisole of Filet and Cluny lace

No, this is not a chemise, it is the very latest in crêpe de Chine "nighties" from Paris. Very short and sleeveless they will be, we are told, probably designed to develop that spirit of fortitude and endurance we are all cultivating just now. The lacing at each side is a novel and amusing note

A leopard is known by his spots, but one doubts whether even the spots would convey the identity of this "nighty" to the uninitiated. Shorter and even more sleeveless than its neighbour, this little garment may be had in black and white for the daring, or in all-pink crêpe de Chine for the more conservative

MODELS ON THIS PAGE FROM PETER ROBINSON

If it did not leave off so soon its life might be a gayer one, if it left off earlier it might have no life at all, so taking things as they are, this puffed-up trifle threaded with ribbons and inserted with lace is considered by many to be a most enviable possession



On the face of it is a smile surmounted by the jauntiest of little caps. Below, comes a flesh-pink shirt frilled at the neck and wrists, and the rest is nothing but a long sheath of black silk laced with cords of itself, in other words, a feminine interpretation of pyjamas

A feature of this season's underwear is the fastening of the same material as the garment itself, though sometimes of another colour. As trimming for this combination, it is surely alluring. The pink nightrobe is composed to the waist of creamy Valenciennes lace

SMART FASHIONS *for* LIMITED INCOMES

In the Matter of Economical Buying, January Ranks above All Other Months of the Year, and That Not Only in the Matter of Lingerie But for the Sterner Stuffs of Frock and Suits

If for afternoon, the spirit craves charmeuse, the mode allows, nay, gently insists upon one's gratifying the wish, for charmeuse, like satin, has "come back"; a burgundy charmeuse may be trimmed with beige soutache and collar and cuffs of beige satin

IT is well to remember that at this time of year most of the London shops offer extraordinary values, and an economical woman will not let such opportunities pass unheeded. Not only the latest winter materials, but materials which are appropriate for spring and summer are all to be found at this time, at prices very much below what the usual prices are.

A SUIT FOR TRAVELLING

Sketched at the upper right of the page is a model which might be used as a travelling suit now and which will still be correct, both in style and material, for use later in the season. This suit might be made up in navy blue men's wear serge, in gabardine, in tobacco brown or beige English tweed, or in cheviot. The coat, which is sleeve length, is loosely pleated at the back and front in invisible pleats. The narrow shawl collar of the material is caught in the middle of the front under a short and narrow belt, which fastens with two buttons at the side front. If the suit is of tweed or cheviot, the buttons may be of natural polished wood; with other materials, they may be of the material or of black bone. The sleeves are wide at the wrist, slit open to the elbow, and held together by a narrow band of the cloth; at either side are three buttons and stitched buttonholes. The skirt is plain and circular and has at the back and front a small inverted pleat, which, like the sleeves, is finished with buttons and buttonholes.

The coat dress that sprang into favour last summer shows signs of being popular this spring. That illustrated in the lower left corner of the page has pleasant originality. It is of taupe wool jersey; and the side pockets and the edges of the collar and cuffs are embroidered in silver and bronze threads. The blouse slips over the head and is fastened at the front and sleeves by a narrow lacing of bronze silk braid, run through silver eyelets. The belt, which is of the jersey, fastens at the side. A straight semi-full skirt, gauged at the waist, completes the costume. A frock like this would be suitable for many occasions; with it may be worn a hat of suède in the bright flame red known as nasturtium or one of jade green velours cloth.

The one-piece dress that has so established itself this past season will doubtless stay with us for some months to come. Some of the one-piece afternoon dresses shown in the latest importations are of silk crêpe, plain and figured; the plain crêpe is better suited to winter wear. At the lower right on this page is a design admirably suited to crêpe of the deep plum colour which is so much in favour this season. It is a model simple enough yet smart enough for any daytime wear. The fullness is caught at the normal waist line under a belt made of rows of soutache braid in a shade to match the crêpe. Motifs of soutache braid and narrow tucks of the crêpe are used as a finish at the bottom of the skirt, and small round buttons go down the front in groups of three. The sleeves are tight at the top and hang from the elbow in a deep circular ruffle. A deep ruffle collar is edged with a bias band of the silk crêpe.

The coat dress continues to occupy its share of the foreground; this model in taupe jersey has followed the fashion for metals and embroidered itself in silver and bronze. Bronze silk braid laces through silver eyelets to hold the slip-on blouse

It was a one-piece dress braided in soutache; so far it kept up to the rules. Then it went the mode one better, for it has a belt, as many one-piece dresses do; silk crêpe in the favoured deep plum colour would be an excellent material

January is the season not only for lingerie sales, but for the economical buying of the stuff of suits and frocks, and the wise woman may then make limited means do unlimited wonders. Tweed, cheviot, or gabardine would be suited to this suit on tailored lines

THE RETURN OF CHARMEUSE

Illustrated at the upper left on this page is an afternoon dress which would be very pleasing in burgundy charmeuse; and it is to be noted that with the return of satin comes the return of charmeuse; collar and cuffs of beige satin would be pleasing for this frock. The long straight bodice is belted back and front with beige motifs in braided stitching, and on the shoulders the same motifs are used with good effect. Beige soutache braid buttons form a straight rank down the front. The skirt is pleated at the sides and back, but hangs in soft folds at the front.

The materials suggested for these frocks are all to be found at the January sales in the London shops, and the woman of limited means will be wise to consider them, for one may buy them without hesitation; their popularity for the season is assured. There are also new high-crowned hats which one will wish to note —black, beige, or grey, in satin antique, satin, suède, or moire ribbon.

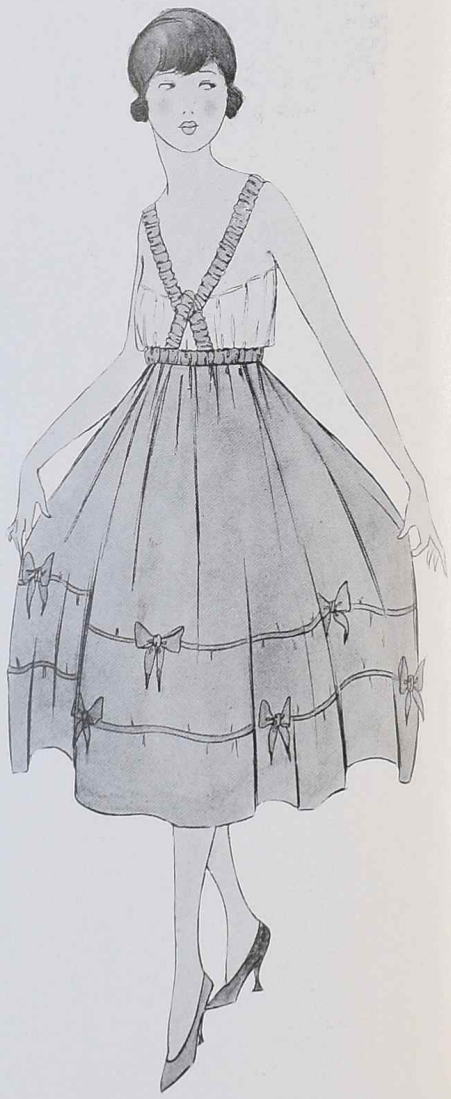
FRILLS AS INTERIOR DECORATION SHOW WHAT THEY CAN DO IN THE WAY OF VERSATILITY

TISSUES WHICH PINK AND POINT, SCALLOP AND CORD, ALL ON THE SAME THEME

This white net petticoat decided that two deep scalloped flounces were sufficient equipment for a sedate walk through life; but when it arrived at the end of the second flounce it was having such fun it had to go on and add two more frilly ruffles which make all the difference between a charming and an adorable petticoat

There is a great deal of point about this taffeta petticoat; it is not easily subdued, and can well support the severity of a plain tailored skirt, or it is equally suited to be the prop and stay of a house gown in some filmy material; again, with its six little frills, it may be used as a slip for a thin evening frock

Reserved and restrained almost to untrimmedness this blue taffeta all-one petticoat discloses smartness in billows of its own stuff, gathered into reasonable dimensions with silken cords. Its one indiscretion is to give flippancy the last word in the ruffle round the hem



Pleasure will be seen on the face of the woman who knows this dainty Georgette petticoat is happily settled under her dark winter skirt; of soft pinkness bedecked with true lover's knots, it must be hidden from the world, but is a great source of satisfaction to its wearer

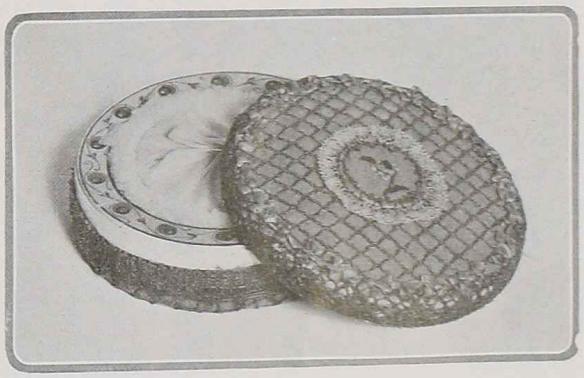
PETTICOATS FROM GORRINGE

THE SENSITIVE SOUL CRAVES A PERFUME TO ACCORD WITH EVERY CHANGING MOOD

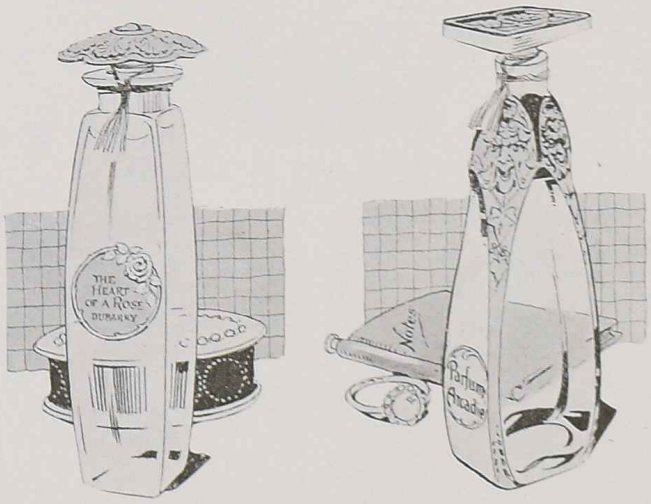
TO the finished woman with any pretensions to being a highly civilized creature, perfumes are no longer a luxury, but a positive necessity; they are one of the most important channels along which may be wafted the elusive expression of delicate personality. Some women choose a perfume for life as they might a husband or a certain make of garment, convinced that it is the one possible thing for them personally—"in fact, 'It,' my dear." They absorb it, make it completely their own, and would patent it if that were possible, and remain unthinkingly faithful to it all the days of their life; so you find their hair, faces, clothes, hands, and cushions all persistently exuding wafts of muguet or Parma violet, naturally most monotonous. They receive as a gift an exquisite bottle of perfume redolent of a rose, and it has to be passed on to a less fastidious friend, as it fails to bear the right label. This pose is nothing less than a want of imagination and a lack of temperament. Who of the more evolved portion of womankind does not desire a different perfume to meet and change with every mood? Who with a sensitive soul would wish the languorous essence of an Eastern garden, which is a fitting accompaniment for evening music, to greet her with its enervating vapours as she enters her bath-tub in the early morning? Everything in its place, and in these days when parfumeurs have almost reached the high-water mark of antiquity in their achievements there is no reason why every woman should not be surrounded by a faint fragrance which may indicate to a comprehensive spirit her attitude of mind and the direction of her mood.

Some women choose a perfume for life as they might a husband or a certain make of garment; the wise woman desires a different perfume to meet and change with every passing mood. Garden of Kama and Parfum Ravana from Dubarry are suited to a complex mood with many cross currents

In spite of all newcomers that well-tried friend, Eau de Cologne, still takes precedence for many occasions. A genuine English brand like that of Messrs. Yardley is doubly appreciated at the present time when most of us have been so brusquely divorced from a life-long habit



A special boudoir box of Poudre Nildé, an ingenious arrangement by which powder of the finest possible grain has, by means of an automatic sifter, been so disposed that only the requisite quantity can be taken by the puff, avoiding waste, and preserving one's clothes and tables. This product seems to combine the advantages of loose powder with that of the concrete variety



Who with a sensitive soul would wish the languorous essence of an Eastern garden, a fitting accompaniment to evening music, to greet her with its enervating vapours as she enters her bath-tub in the early morning? No, everything must be in its place, and in these days there is no reason why every woman should not be surrounded by the exact fragrance which will enable the comprehensive spirit to devine her various moods. Such fresh sylvan perfumes as Heart of a Rose and Parfum Arcadie from Dubarry will surely satisfy one of these

France is the land where these things have the most consideration, and from there comes a parfumeur who has learnt the secret of presenting his essences in the most charming and decorative form. A beautiful scent, he says, is worthy of a beautiful bottle; no exquisite thing should be divorced from an exquisite setting. He also has had the taste and patience to find a name adequate and descriptive for the guidance of the would-be purchaser.

Certain accepted forms of rose essence have never been completely satisfactory, as there always remains that slight clogging sweetness which, just as you are deciding it is delicious, intrudes itself on your notice, and you are left without the stimulation of frank natural perfume. "In the heart of a rose" you may bury your nose and sniff up all the delicious fragrance of a summer garden in the sun, it has the enchanting smell of a real live rose.

"Après la pluie" has again a delicious freshness all its own conjuring up sights and smells of wet flowers, lawns after the rain, wet grass and newly damped earth, which to many people is as exhilarating as a glass of wine. The Blue Lagoon and Lotus Land are perfumes of quite a different character—soothing, languorous, and heavy with the luxurious richness of the East. An essence named after the garden of Kama, a perfumed enclosure of wisdom and love, is a gentler scent, suited to a complex mood with many cross currents. Seated on the stopper of its flask is an enigmatic Buddha, promising much but refusing to give away any secrets. The pale hands of Shalimar, a feature of the garden of Kama, have inspired a preparation for whitening the hands.

Skin Food nourishes the tissues, cleanses the pores, and whitens the skin, building up the flesh so that wrinkles and lines disappear. Salusta Cream alleviates irritation. Complexion Milk is founded upon a celebrated Eastern remedy. Toilet preparations from Cyclax

Every modern woman, however, has two sides to her nature; she is, of course, imaginative, but she is also practical. To the latter phase anything that suggests a definite gain in comfort, economy, or hygiene makes a sure and prompt appeal. For this reason probably a certain new powder, recently

(*Continued on page 76*)

TURNING OVER NEW LEAVES

Mr. G. W. E. Russell in his Anecdotage—Mr. W. J. Locke as Marchand de Bonheur — Lady Dorothy Mills as a Twentieth-Century Fanny Burney

MR. G. W. E. RUSSELL is an entertaining raconteur, and a less amusing record of social memories and gleanings than his "Portraits of the Seventies" might be reasonably assured of that hall-mark of success—a second edition. Incidentally Mr. Russell manages by deft touches to convey some very life-like impressions of a host of statesmen, diplomatists, men of letters, doctors, clerics, and some ladies of a third of a century ago. If any page in his book verges on dullness, the fault is not his; his protraits are not all equally full, but as he obviously aims—conscientious chronicler that he is— at conveying only what he knows, they are necessarily limited by his acquaintance with the original. Most of his stories are good and many are new, and he is quite un-Gladstonian in his sense of humour. "Gladstone's jokes are no laughing matter," said the contemporary, Lord Derby. One of the delicious things in the book springs, however, directly from Gladstone. John Bright was at one of his breakfast parties. Gladstone told the story of a Quaker who, living in a place where the church was dilapidated, regretted he could not subscribe to the fund for a new one, but said he would be happy to help toward pulling down the old one. Bright commented: "The Friends are made the subject of some very *stoopid* stories." A portentuous Johnsonian touch!

In only one instance does Mr. Russell himself seem to have allowed his own sense of humour to be dulled. But if Homer nodded, perhaps even a G. W. E. Russell may be permitted to see some things as through a glass, darkly. His chapter on Henry Labouchere is admirable in many respects, but, "ethics apart," he objected to Labouchere's outrageous romances, because they did not "convey a decent sense of probability or at least possibility." That surely was their saving merit. If Labouchere had romanced in such terms that the whole world was deceived, then a little lecture might have been warranted. But, perhaps, we get the secret, the whole secret, and nothing but the secret of Mr. Russell's objection in this sentence: "I do not mind having my leg pulled, but I dislike to feel the process too distinctly." Mr. Russell, where is your logic, as well as your sense of humour?

The best chapter in the book is that on Lord Beaconsfield, who said to a brilliant and ambitious Jew, "You and I belong to a race which can do everything but fail." The story of the lady who asked him to write a favourable word about "The New Republic" is, we think, fresh. At any rate, it is a delightful variant of a familiar literary anecdote. Lord Beaconsfield could not undertake to read the book, but he wrote: "Dear Mrs. S——, I am sorry I cannot dine with you next week, but I shall be at Hughenden. Would that my solitude could be peopled with the bright creatures of Mr. Malloch's fancy!"

"Ladies last," is, we are sure, not Mr. Russell's view of the proprieties, but he crowds Lady Holland, Mrs. Lowther, the Duchess of Cleveland, Countess Waldegrave, Lady Somers, the three Catharines—Gladstone, Tait, and Marsh—Lady Dorothy Nevill, Mrs. Cavendish Bentinck, Lady Margaret Beaumont, Lady Marion Alford, and Mary Lady Derby into fifty pages at the end of the book. Of the Duchess of Cleveland's "incessant hospitality" he says: "One of the rules—an admirable one—was to sit down to dinner at eight sharp; and if a guilty couple arrived too late they were punished by being made to sit next each other. 'That,' said the Duchess, 'will cure their unpunctuality, if nothing else will.'" Of Lady Somers's beauty Mr. Russell writes in superlatives. "She remains clearly visible to my mental gaze as the most graceful creature I have ever beheld. Every movement, every pose, every gesture was a work of art." A contemporary, he tells us, used to say: "She was the first woman in London to drape herself. The rest of us only dressed." ("Portraits of the Seventies." By G. W. E. Russell. Unwin. Second Impression. 15*s*. net.)

Long ago Mr. W. J. Locke set a sort of dual standard by which he must himself be judged whenever he writes a new novel, "Jeffrey," on the one hand, "The Beloved Vagabond" on the other. Both are Lockean essentially, both are inimitable, but they do not necessarily appeal with equal force to all who would as soon foreswear their allegiance to England itself as deny themselves the pleasure of reading every new Locke. "The Wonderful Year" is wonderful in more senses than that of the surprising events with which it is packed. Mr. Locke has given us of his best in all respects: in invention, in philosophy, in humour, in pathos, in characterization. He has taken the so-called Bohemia of the Latin Quarter, the smart appurtenances of the American millionairess, the simple sweetness of Anglo-French maidenhood, the cold, superior, calculating ruthlessness of the militant suffragette, the hideous tragedy of the drink question, the attributes of the cheap Paris cafe, of the unpretentious Brantome inn and of the leading Cairo hotel, the beginnings of the Great War, and many more or less conglobated things, and he resolves them into one exquisite whole by ultimate reference to the determining factor in human affairs—the Heart. The novel palpitates, even when Cupid seems to have abdicated; in Cairo, for one brief chapter of quite matchless beauty—a love scene which is as unconventional as anything Mr. Locke has written—Heart is defeated by head and honour, but only defeated that it may triumph where all who cling to the ancient faith in poetic justice would see it supreme. Fortinbras, Bigourdin, Martin, Corinna, Lucilla, Félise—all will live long in the memory. And this arresting novel will contribute its quota to the Entente which, now more than ever, must exist between England and France. Martin and Félise are links and symbols. Apart altogether from its merits as a story, "The Wonderful Year" should find instant translation into French. If it shows the English reader the life of the French province, as to which he is generally in ignorance, it will show the French that there are Englishmen who know them and appreciate their temperament, their genius, and the great qualities for which they stand. Fortinbras is Marchand de Bonheur to the people of the novel; his creator may well be Marchand de Bonheur for the two countries. ("The Wonderful Year." By W. J. Locke. Lane. 6*s*.)

Photograph by Yevonde

Lady Dorothy Mills, author of "Card Houses"

A book as light as gossamer, but so brilliant as to be a little bewildering. Such is Lady Dorothy Mills's novel "Card Houses." It comes under no category; it obeys no literary rules. It just Is and is It. It is an effortless thing, but it whiffs out common horse-sense, and trills racy epigram, *comme l'oiseau chant*—as easily and as naturally. It has the freshness of a girl's voice, and the primitive colours of a child's paint-box. But its prattle is age-old wisdom, and its pictures of men and things are little miracles of truth. Since "Evelina" we can think of no book which has been so gaily and insouciantly able to put its world into print.

It is the world where golden girls and boys amused themselves, before the war came to strafe their little pleasures, and put their pretty playgrounds to sterner uses. Cleo, the heroine, knew every inch of the latter, and found them happy flirting-grounds, one and all. Lunching in the Guard's Tent at Ascot, strolling round the promenade at Lord's, doing Goodwood from town by motor, playing tennis at Ranelagh, or rather, telling one's guardian that one was doing so, whilst enjoying *solitude à deux* in a punt, Cobham way, Cleo found a lover every time. Not that she herself was a golden girl, by any means, from a pecuniary point of view. Indeed, she was as near a pauper as a well-born girl in Society can be. But Cleo did not miss much from lack of funds. Daimlers and Rolls-Royces, or smart little racing two-seaters bore her to her week-end visits, or carried her off to lunches at the Ritz, to dinners at the Berkeley or the Savoy, and to dances and suppers at such night clubs as she most affected. Cleo knew these marble halls *au fond*, and knew, too, how to touch the men who took her there for services or actual cash. With her little fifteenth-century face, her twentieth-century slang, her manners of a *demi-mondaine*, and her cold and profitable virtue, Cleo is an amazing study. She is half *gamin*, half woman of the world, and always amusing. Her business in life was to spread herself, and have a good time, while remaining sufficently uncompromised to become respectably rangée when she had had her fling. Like Madame de Maintenon with Louis XIV., she was adroit enough never quite to encourage her lover, and never to leave him quite without hope. Lord Dewsbury, whose past was like the Song of Solomon, was by no means hopeless when he pleaded for admittance to Cleo's room at midnight, only to be received by a cloud of the best face-powder, and the contents of two syphons. Nor can Monty Thesiger have thought it a fifty-to-one chance (Monty's face when he made love to Cleo was always an earnest shade of beetroot) when he ordered rooms for them both at the same hotel, on that little trip they made to Paris. But both were doomed to disappointment, and Cleo was clever enough to make her world believe not only in her platonic friendships, but also in that far more difficult thing—her platonic diamonds. "I was born to be an adventuress, but I haven't the pluck. I was taught to be a Society woman, but I haven't the self-effacement," said Cleo, who, like the rest of us, thought she understood herself. But this was not the case; for when an eligible and extremely gilded parti turned up, Cleo promptly turned him down. "My ideal of a husband's rôle is not that of the pea in a pilgrim's shoe, or the cork in the champagne," said the young woman, who accepted the great adventure of love, not in a cottage but in a coral-covered mangolia-creepered hut on a tropical isle. It is difficult to convey Cleo. Only Lady Dorothy Mills has a touch sufficiently light and light-hearted enough for her. ("Card Houses." By Lady Dorothy Mills. Eveleigh Nash. 5*s*. net.)

VOGUE PATTERN SERVICE

Child's Coat No. 73117

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from

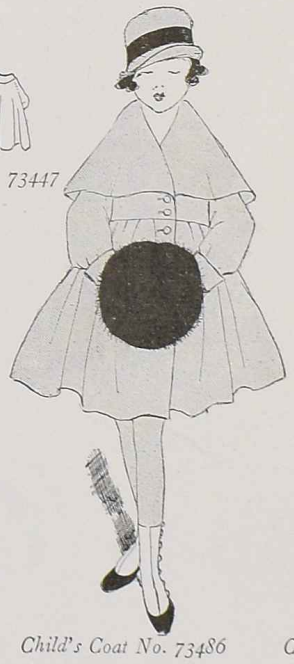
ROLLS HOUSE, BREAM'S BUILDINGS, LONDON, E.C.

Child's Frock No. 73469

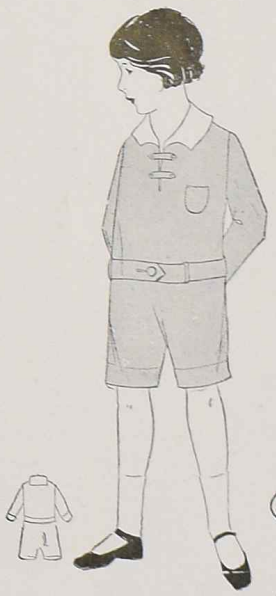
Child's Frock No. 73447

A complete description of these patterns will be found on page 78

Child's Frock No. 73445



Child's Coat No. 73486



Child's Rompers No. 73011

Child's Frock No. 73067

Child's Smock No. 73073

Child's Coat No. 73477

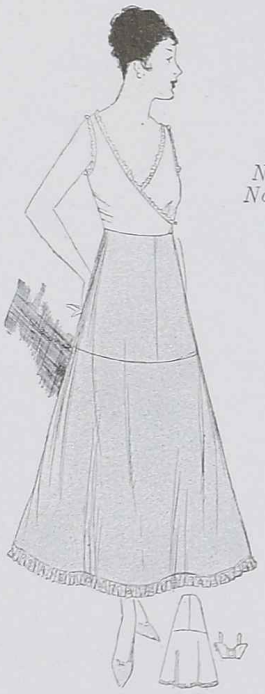
Child's Smock No. 73480

Nightgown No. 33146

Nightgown No. 33145

Négligée No. 33628

Négligée No. 33444



Brassière No. 33167; petticoat No. 33168

Combination No. 33148

Négligée No. 33488

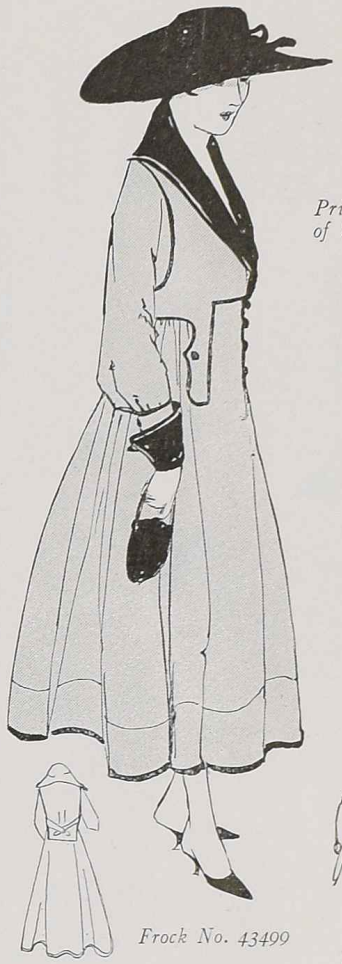
Prices and full descriptions of the patterns illustrated on this page may be found on pages 78 and 79

Combination No. 32800

Combination No. 33272

A BIT OF SILK, A WISP OF LACE, AND A KNOT OF SOFT RIBBON—VOILÀ! LINGERIE

Waist No. 43422; skirt No. 43423



Frock No. 43499

Prices and complete descriptions of these patterns will be found on page 79

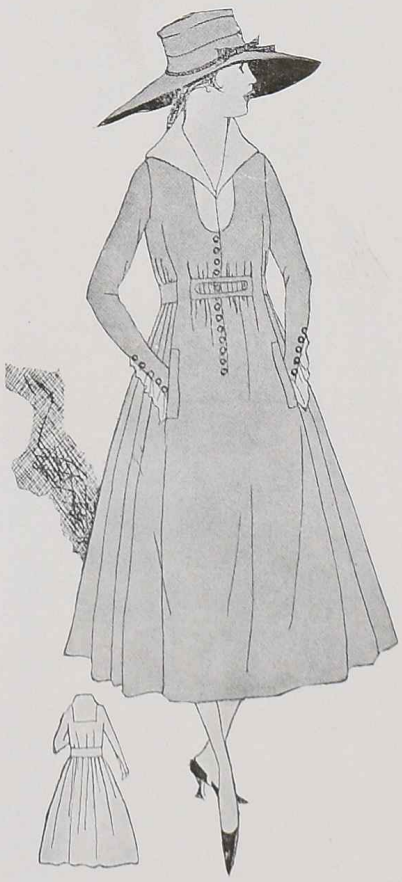
Waist No. 43493; skirt No. 43494

Frock No. 43425

THEY SAY FROCKS ARE JUST FROCKS; BUT A CLOTH FROCK IS WOMAN'S WARMEST FRIEND

BEAUTY AND UTILITY, VANITY AND HEALTH MAY GO HAND IN HAND IN CLOTH FROCKS

Frock No. 43545



Frock No. 43484

Waist No. 43495; skirt No. 43496

Waist No. 43613; skirt No. 43614

Frock No. 43597

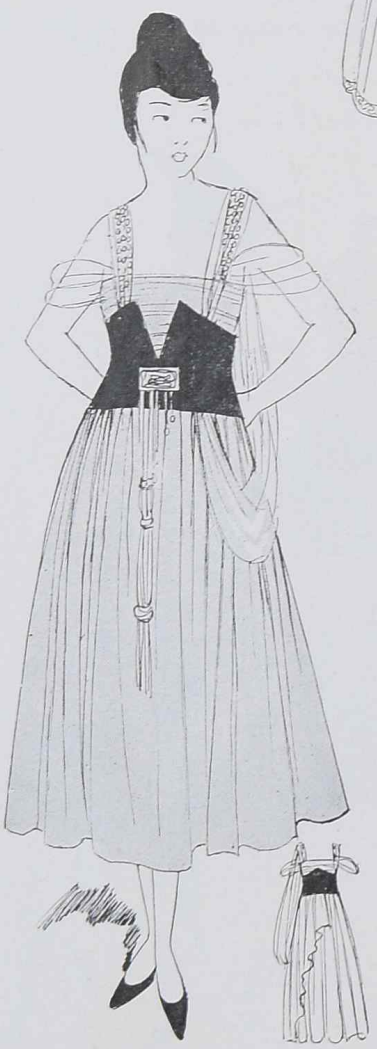
Frock No. 43626

Waist No. 43277; skirt No. 43278

Frock No. 43622

Frock No. 43624

Waist No. 43541; skirt No. 43542



Waist No. 43574; skirt No. 43575

Waist No. 43161; skirt No. 43162

Waist No. 43546; skirt No. 43547

Prices and complete description of the patterns will be found on page 79

THE GOLDEN AGE HAS COME AGAIN TO

SHINE IN THE TISSUES OF EVENING FROCKS

Lot C. WILTON PILE SQUARES.
These are of good, closely woven quality. There are two or three other designs in addition to the one illustrated above. They will be found to be quite satisfactory in wear, and they are considerably reduced in price, as shown below:—

ft. in.	ft. in.	Usual Price.	Sale Price.
7 6 ×	6 9	£3 13 6	£2 18 0
9 0 ×	6 9	4 7 6	3 9 6
9 0 ×	9 0	5 17 0	4 13 0
10 6 ×	9 0	6 16 6	5 8 6
12 0 ×	9 0	7 16 0	6 4 0
12 0 ×	11 3	9 15 0	7 15 0
13 6 ×	11 3	10 19 6	8 14 6
15 0 ×	11 3	12 3 6	9 13 6
16 6 ×	11 3	13 8 0	10 13 0
18 0 ×	11 3	14 12 6	11 12 6
18 0 ×	13 6	17 11 0	13 19 0
21 0 ×	15 9	23 17 6	18 19 6

WILTON CARPETING
to match the Carpet illustrated above.

	Usual Price.	Reduced to
Wilton Pile Carpeting	9/6 per yd.	7/6
Wilton Pile Stair Carpeting, 27 in. wide	9/6 ,,	7/6
Wilton Pile Stair Carpeting, 36 in. wide	13/9 ,,	11/6

WILTON RUGS
to match the Carpet illustrated above.

	Usual Price.	Reduced to
4 ft. 6 in. × 2 ft. 3 in.	17/6	13/9
4 ft. 0 in. × 2 ft. 3 in.	15/9	12/6

Only a limited number of these are being sold.

To-day and until 27th inst

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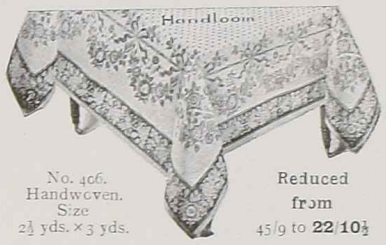
Lot A. SEAMLESS AXMINSTER.
These Carpets are all of the best British manufacture, and of regular standard quality. There are a number of self colours and tone upon tone effects, also a variety of good Oriental designs and colourings. These Carpets are all perfect in texture and will be found to be quite satisfactory in wear.

Purchasers save 3/3 on every square yard they secure.

ft. in.	ft. in.	Usual Price.	Reduced Price.
7 6 ×	6 0	£2 16 6	£2 0 0
9 0 ×	6 0	3 7 6	2 8 0
9 0 ×	7 6	4 4 6	3 0 0
10 6 ×	7 6	4 18 6	3 10 0
10 6 ×	9 0	5 18 6	4 4 0
10 6 ×	10 6	6 17 6	4 18 0
12 0 ×	6 0	4 10 0	3 4 0
12 0 ×	9 0	6 15 0	4 16 0
12 0 ×	10 6	7 17 6	5 12 0
12 0 ×	12 0	9 0 0	6 8 0
13 6 ×	10 6	8 17 6	6 6 0
13 6 ×	12 0	10 2 6	7 4 0
13 6 ×	13 6	11 7 6	8 2 0
15 0 ×	9 0	8 8 6	6 0 0
15 0 ×	10 6	9 17 0	7 0 0
15 0 ×	12 0	11 5 0	8 0 0
15 0 ×	13 6	12 13 0	9 0 0
15 0 ×	15 0	14 1 6	10 0 0
16 6 ×	9 0	9 5 6	6 12 0
16 6 ×	13 6	13 18 6	9 18 0
16 6 ×	15 0	15 9 6	11 0 0
18 0 ×	13 6	15 13 6	10 16 0
18 0 ×	15 0	16 17 6	12 0 0
19 6 ×	13 6	16 9 0	11 14 0

Handwoven Table Damask at Half Price

353 Handwoven Double Damask Table Cloths in one size only, 2½ yds. × 3 yds., a very useful size, will seat 6 or 8 persons. Clearing at exactly Half Price.



No. 406. Handwoven. Size 2½ yds. × 3 yds. Reduced from 45/9 to **22/10½**

No. 408. Handwoven. Size 2½ yds. × 3 yds Reduced from 45/9 to **22/10½**

No. 504. Handwoven. Superfine quality. Size 2½ yds. × 3 yds. Reduced from 52/9 to **26/4½**

No. 457. Handwoven. Superfine quality. Size 2½ yds. × 3 yds. Reduced from 52/9 to **26/4½**

K 114. 350 yds. Cretonne, bold bouquet of mauve roses and green leaves, white ground. 52 in. wide. Clearing at half price.
Usually 2/9 yd. **Sale Price, 1/4½ yd.**

A 6061 120 yds Block printed Cretonne, duck egg ground, design in pink, mauve, and gold. 52 in. wide.
Usual Price, 6/11 yd. **Sale Price, 2/11 yd.**

A 4342. 650 yds. Cretonne, strong quality, in old Persian reds and blue colourings. 52 in. wide.
Usual Price, 6/11 yd. **Sale Price, 3/6 yd.**

*Lot 1. 9,000 yds. 31 in. Casement Cotton, in 22 shades, all original dyes.
Present Price, 10¾d. **Sale Price, 7¾d. yd.**

*Lot 2. 10,000 yds. 31 in Fine Casement Rep, in 19 shades, all original dyes.
Present Price, 1/2½ **Sale Price, 9¼d. yd.**
50 in. ditto.
Usual Price, 1/11½ **Sale Price, 1/6½**

*Lot 3. 7,600 yds. 31 in. Fine Casement Cotton Rep, guaranteed unfadeable, in 21 colours.
Present Price, 1/3½ **Sale Price, 11½d. yd.**

* *Patterns of these can be sent until they are sold out.*

For thousands of other unequalled bargains in Furniture, Carpets, Furnishing Fabrics, and Winter Curtains, Lace Curtains, Household Linen, Wallpapers, Screens, Pianos, China, Glass, etc., see Hamptons' Illustrated Sale Catalogue, sent free

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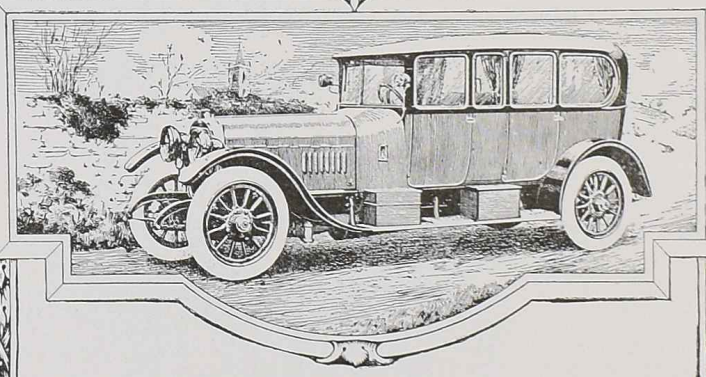

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being supplied to the British and the Allies' Air Services, involving, as it does, perfection of design, methods, workmanship and materials, must inevitably exercise its influence on our post-war production of motor carriages for the public.

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Dunlop Tyres are fitted to Sunbeam Cars as standard

THEY are found indispensable alike under the stern conditions of war service (not one failure in scores of thousands) and the hardly less strenuous conditions of commerce. They make the woman at the wheel possible. WARLAND DUAL (quick-tyre-change) RIMS, Aston, Birmingham; 111 Great Portland Street, London.

BEAUTY WISDOM

IS it wise, when economy is a duty and a necessity, to spend money on "complexion beautifiers" which are, perhaps, pleasant to use, but are of *doubtful efficacy?*

Why not use

VALAZE

the world-famed Beautifying Skin-food, which has been tried, tested, and *proved* for nearly 20 years in England and the Dominions. Valaze never fails to restore skin-health and beauty to a dull, faded, neglected complexion, or to preserve and improve a good complexion.

It is delightful in use—it has a remarkable clearing, softening, and beautifying effect on the skin, and it is astonishingly economical, being highly concentrated.

In these days of war work and war worries, Valaze is as necessary to the skin as sleep is for the tired brain—it refreshes and rejuvenates. The price is 2/-, 4/6, 8/6 and 21/-

Unsolicited testimonials are constantly coming to hand. One received last week reads as follows:—

"Please forward by return two jars of Valaze Skinfood—one of which I am handing to a friend to prove its efficacy, as I already have. I have used several so-called "foods" since I used your preparation and have proved their inferiority."

(Subject to the consent of the writers, testimonials may be viewed.)

A few simple Valaze home treatments for winter skin troubles.

PROTECTION FROM COLD AND WIND

A little Valaze Wind-proof Balm (or, for ultra-sensitive skin, Valaze Balm Rose) applied before exposure keeps the skin soft, supple, and free from discolouration. Excellent foundations for powder. Price 3/-, 6/-, 10/6

"BROKEN VEINS"

Valaze Vein Lotion is a unique remedy for disfiguring red, veiny appearance of the skin. Price 5/6, 10/6, 21/-

CARE OF HANDS

War workers should not be without a jar of Valaze Hand Cream—it keeps the hands delightfully white and smooth. Price 2/6, 5/-, 7/6. For immediate effect use Valaze Whitener; it will not rub off, but must be washed off. In tubes at 2/6.

"CROWSFEET" AND LINES

Wrinkles and puffiness round the eyes should be treated only with Eau Verte (7/6, 15/-), a special astringent), and Anthosoros Wrinkle Cream (5/6, 10/6, 21/-). These give the necessary tautness and rejuvenate the skin. They may be used on any other parts of the face.

BLACKHEADS AND OPEN PORES

The Valaze treatment for these blemishes is unequalled. The Valaze Blackhead and Open Pore Paste (3/6) should be used each night, and Valaze Liquidine (5/6, 10/6, 21/-) once or twice during the day. A clearer, finer skin, free from greasiness, will be the unfailing result.

Full particulars of all the Valaze Complexion Remedies, and of the wonderful restorative and preservative treatments given at the Maison de Beauté Valaze will be sent on application. Consultations and advice by post free.

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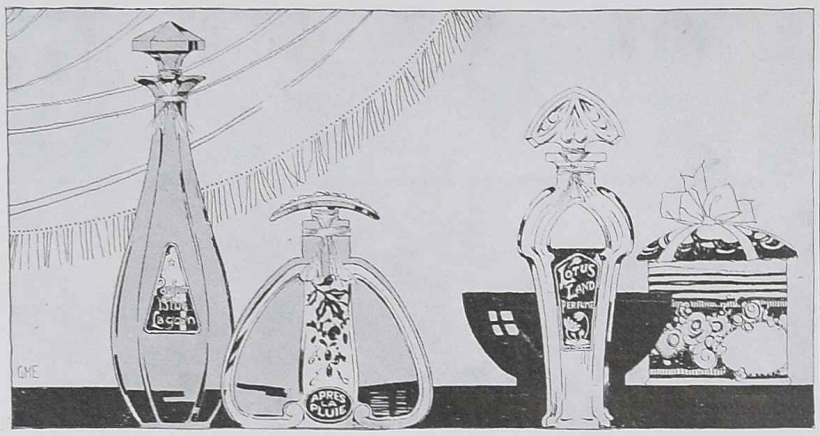
(Continued from page 69)



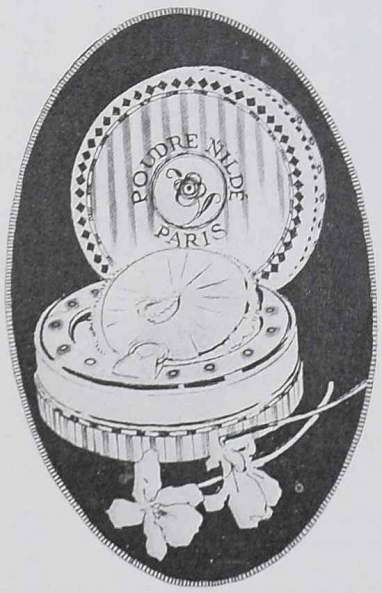
Après la Pluie has a delicious freshness all its own, conjuring up sights and smells of wet flowers, lawns after the rain, wet grass, and newly damped earth. Après la Pluie, Lotus Land, and Blue Lagoon from Dubarry

arrived from Paris, has already acquired a prestige and popularity, with the buyers and public alike, which is rarely the lot of the newcomer to these conservative shores. An ingenious arrangement by which powder of the finest possible grain has, by means of an automatic sifter, been so disposed that only the requisite quantity can be taken by the puff, has given us a product combining all the qualities of ordinary loose powder with the practical advantages of the concrete variety, avoiding the disadvantages of both. Loose powder we have always known to be purer and better for the skin, but it made such a mess of one's clothes that most of us abandoned it in favour of various concrete forms, at least for daytime use. These latter, however, were apt to fail us in two respects; at the slightest impact they broke in one's hand-bag—and the last state was worse than the first—and obviously their essential characteristics made them trying to many delicate skins. Now, thanks to the simple device of this little muslin sifter, we may enjoy the hygienic qualities of loose powder, while keeping our persons and dressing-tables immaculately clean—a simple expedient indeed, but one which hitherto none of us had had the good luck to discover.

The beauty parlour has ceased to be a joke, and has become a very vital item in the resourceful woman's creed. The genuine professor of beauty culture cannot be sought too diligently nor followed too assiduously. A woman, beautiful already, can become more beautiful; a plain woman, even if she have a bad skin (whether merely imperfect in colour or relaxed through illness) may acquire attraction and charm by the simple expedient of following carefully instructions intelligently given. The greatest difficulty confronting the skin specialist is that of finding the exact preparation necessary to produce a given result on any of the thousand and one varieties of skin existing among normal people. This may only be achieved after arduous and careful research, combined with long experience. Continued and untiring experiment is the keynote to success in these matters, and one noted London specialist, whose testimonials include many royal names, has achieved unique and most beneficial results along several interesting lines. Braceine, as its name implies, braces the skin and muscles, stimulates action, and, strengthening the tissues, makes the face beautifully firm and youthful. After washing with warm water one adds a teaspoonful of the Braceine to a pint of cold water and bathes the face with the mixture; the result in a short time will convince the most sceptical. The Complexion Milk, founded largely upon a celebrated Eastern remedy, forms a very important element in this treatment, inasmuch as it is instrumental in producing that unusual whiteness of the skin which is the wonder of the uninitiated, and which so far has been unobtainable by any other method. It also renders the skin smooth, eradicates lines and closes up open pores. Bloom of Nature Powder is unlike rouge or any other preparation of that type already known. It imitates the natural colour so well that it is absolutely undetectable, being so true to nature that one cannot tell where the natural colour leaves off and the powder begins. It is particularly desirable for sensitive skins, in that being so fine it does not in any way clog the pores—a frequent and deplorable fault with many rouges. Salusta Cream is specially prepared to alleviate all irritable conditions of the skin; relief is speedy, and it is safe and harmless. It should be found particularly beneficial in London, where the perpetual grime tends to produce irritation and soreness. The most important item of this specialist's whole production is, however, the Skin Cream, which nourishes the tissues, cleanses the pores of foreign matter, and whitens the skin, while it builds up the flesh so that lines and wrinkles disappear. After its use the skin even of the most jaded acquires a well nourished appearance, a velvety and plastic surface.

Loose powder we always knew to be purer and better for the skin, but most of us abandoned it in favour of the more practical concrete form. The Poudre Nildé now comes combining the advantages of both

NOTE.—*Articles mentioned in these pages may be procured on request through the Shopping Service of Vogue. Address—Vogue Shopping Service, Rolls House, Bream's Buildings, E.C.*



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A SCIENTIFIC PREPARATION combines the valuable properties of Radium and Pilocarpine, the former bringing the roots of the hair into a thoroughly healthy condition, and the latter promoting a new crop, of the original colour

Effectually CURES GREY HAIR without the use of any lead, sulphur or other harmful substance.

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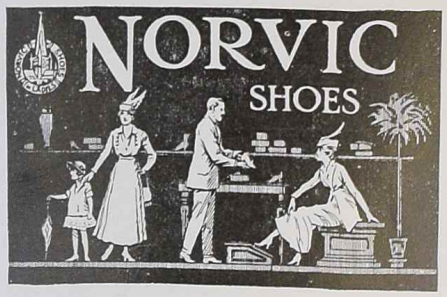
73B DUKE ST. GROSVENOR SQ.
Telephone— LONDON W. *Gerrard 4942*

I WILL TELL YOU FREE HOW TO REDUCE YOUR WEIGHT.

I was just a strong young woman, full of life and vigour, and fond of good things to eat, enjoying life to its fullest extent, when suddenly my weight began to increase, and strong as I was I began to feel the burden, especially as I am a business woman and have plenty of work to do. While my earthly self was rapidly assuming abnormal proportions, the progress in this direction brought sorrow and consternation, because I knew that I must give up business or reduce my weight. I began to feel lonely, because I felt that my company was no longer desired, and I made up my mind that I was at the dangerous point of my life.

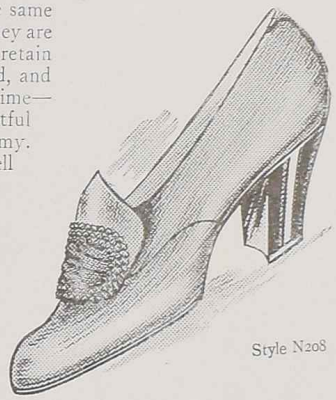
One day an inspiration came to me, after I had spent time, money, and patience in vain efforts to become slim again. I acted upon this inspiration, and succeeded, for 36 lb. of ponderous weight vanished in five weeks. I did not use drugs, practise tiresome exercises nor starvation diet, nor wear any appliances, but reduced myself by a simple home method; and although this is some time ago, I have never gained any weight since, and my health is as good as I could wish.

You could reduce your weight the same as I have done, and I will tell you how, free, if you will enclose two penny stamps to pay postage. W. Grace Hartland (Dept. 111), Diamond House, Hatton Garden, London, E.C.



Delightful Economy

Made of the finest materials for the woman of taste who, in these days, desires to exercise the truest economy in footwear. Norvic Shoes are made of the same high grade materials as they were before the war, and with the same perfect craftsmanship. They are economical because they retain their shape to the very end, and wear splendidly all the time—this, surely, is a delightful as well as a true economy. The Glacé Kid Cromwell Shoe illustrated is only one of many styles for all purposes



Style N208

Name and address of nearest agent and illustrations of other styles sent post free on application from the

Norvic Shoe Co. Norwich

(Howlett & White Ltd.)

EUGÉNE

The ablest and most renowned permanent Hair Waver of Paris & London

Guaranteed to produce large soft waves by absolutely harmless process

Ladies whose hair will not permit of Permanent Waving, on visiting the Maison Eugéne will be able to inspect the New and Wonderful Parisian Toupet Parting, which is marvellous in its natura ness.

In spite of the war Monsieur Eugéne has been called to Paris upon several occasions recently to attend clients for Permanent Waving. (Originals of numerous testimonials may be seen at Salons.)

14·BATHURST·STREET HYDE PARK W

(1 minute from Lancaster Gate. *Telephone: 1387 Paddington.)*

No connection with any other Permanent Hair Waver.

SESSEL PEARLS

SESSEL Pearls are the finest reproductions existing. They are made by a secret and scientific process, which imparts to them the same sheen, delicacy of tone, texture, and durability of Genuine Oriental Pearls.

Beautiful Necklet of SESSEL PEARLS, as illustration, in fitted case, with 18-carat Gold Clasp. **£4 4 0**	Real Diamond Clasps and Sessel Pearl, Emerald, Sapphire, or Ruby centre, from **£2 2 0**	Sessel Pearl Earrings, Studs, Scarf Pins, Rings with Solid Gold Mountings, from **£1 10 0**

BROCHURE No. 23 ON REQUEST, POST FREE.

Old Gold, Silver, Diamonds, etc., taken in exchange or purchased for cash.

SESSEL *(Bourne, Ltd.)*

14 & 14a New Bond Street, London W.

(Directly opposite Aspreys.)

Afterwards—

when you look in your mirror and see a face free from the blemish of Superfluous Hair, you will be thankful you went to Pomeroy's. Why not make up your mind to have the trouble scientifically dealt with at once? The Pomeroy Treatment is safe and sure. It is given by experts who are trained in the Pomeroy methods, and these methods are unfailingly successful.

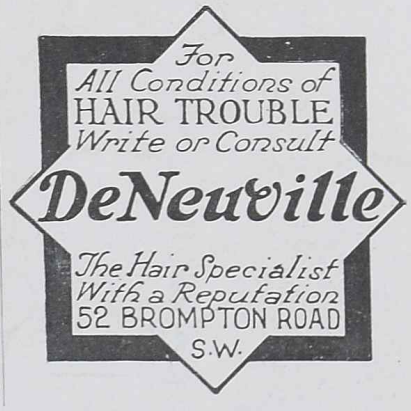
POMEROY
TREATMENT FOR
SUPERFLUOUS HAIR

Consultation Free. *Write or Call.*

Mrs. Pomeroy Ltd. 29 Old Bond Street, London W.

LIVERPOOL—114 Bold St. (Corner of Colquitt St.). MANCHESTER—10 St. Ann's Square.
GLASGOW—281 Sauchiehall Street. DUBLIN—67 Grafton Street.

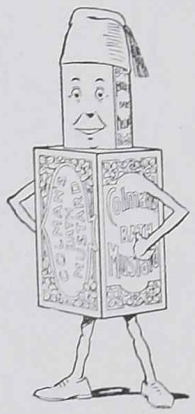
Special Agencies—Aberdeen, Bournemouth, Birmingham, Cork.



JUVENILE FASHIONS
"BABETTE"
EXCLUSIVE DESIGNS
CLIENTS SEEN BY APPOINTMENT ONLY
1 Minford Gardens
West Kensington Park
W.

THE PARISIAN RENOVATING HAT AND DRESS CO., 77 Claverton Street, London, S.W. No. 24 bus passes. We take your discarded Gowns and remodel them into really up-to-date creations, copied from VOGUE designs by Beer, Paquin, &c. Send your Hats and Gowns, and Madame JEANNE will send designs and estimates for best work and style, or will make new Day, Evening, or Tailor Gowns from £4 4s. Hundreds of unsolicited testimonials can be seen. Hats reblocked, 4/6; Shapes altered and retrimmed, from 7/6.

Try a "good soak" in a mustard bath. It clears the cobwebs from the brain and the stiffness from the body. A bath is a sheer delight—with a few tablespoonfuls of mustard. Any bath—any time—any day—why not to-day?

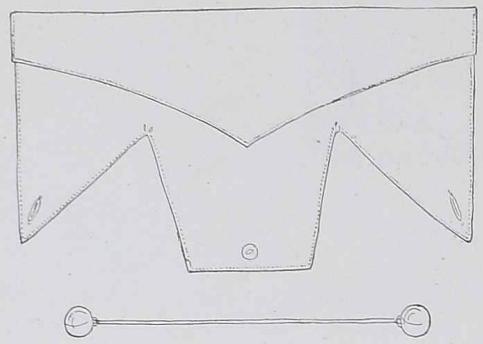


Colman's Mustard Bath

"Let Muster Mistard prepare your bath."

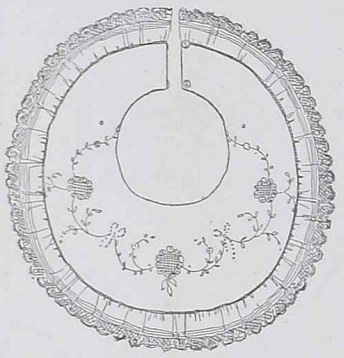
SMALL COMFORTS

(Continued from page 40)

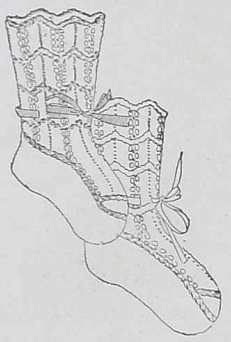


This nurse's cap quite flattened itself out to oblige the laundress. The points of the silver pin which fastens the cap are protected by silver balls

The smallest of tucks and the finest of lace and the fluffiest of bows trim the cap destined for an infinitesimal person



The protective instinct of a nainsook bib elaborately hand-embroidered, ruthlessly isolates a rosy face from an equally chubby body



To warm impatient little feet until footgear of sterner stuff be demanded by their owner, is the mission of these hand-knitted bootees

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 71 to 74 are given in full below and on the page opposite; the patterns on each page are described in the order in which they appear, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 71

CHILD'S COAT NO. 73117.—A top-coat suitable for velvet or tweed. For the coat in medium size: 3¼ yards of 36-inch material. Sizes, 4, 6, 8, 10, 12 years. Price, 2/-

CHILD'S FROCK NO. 73469.—A child's frock suitable for materials such as crêpe or serge with a detachable guimpe of batiste For the frock in medium size: 1½ yards of 36-inch material for guimpe; 1⅞ yards of 36-inch material for frock. Sizes, 6 and 8 years. Price, 2/-

CHILD'S FROCK NO. 73447.—For play frock in medium size: 2½ yards of 36-inch material; ½ of a yard of 36-inch material for collar, cuffs, and pockets. Sizes, 2, 4, and 6 years. Price, 2/-

CHILD'S FROCK NO. 73445.—For the frock in medium size: 2½ yards of 36-inch material; ½ yard of contrasting material for girdle. Sizes, 4, 6, and 8 years. Price, 2/-

CHILD'S COAT NO. 73486.—The circular-cut collar section of the coat is attached to the two-piece waist section. For the coat in medium size: 3½ yards of 40-inch material. Sizes, 6, 8, 10 years. Price, 2/-

CHILD'S ROMPERS NO. 73011.—For the rompers in medium size: 2⅜ yards of 36-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 2, 4, 6, and 8 years. Price, 2/-

CHILD'S FROCK NO. 73067.—A child's play frock is designed with the back belt cut in one with the front of the frock and the front belt cut in one with the back of the frock. For the frock in medium size: 3¼ yards of 36-inch material; ⅜ of a yard of 27-inch material for the collar and cuffs. Sizes, 6, 8, 10, 12 years. Price, 2/-

CHILD'S SMOCK NO. 73073.—A play smock and bloomers suitable for tub flannel, kindergarten cloth, gingham, or linen. For the smock in medium size: 2⅝ yards of 36-inch material; 1¼ yards of 36-inch material for bloomers. Sizes, 2, 4, and 6 years. Price, 2/-

CHILD'S COAT NO. 73477.—The one-piece lower section of the coat is gathered and the two-piece yoke is finished with a deep rolled collar. For the coat in medium size: 2½ yards of 36-inch material; ¾ of a yard of 36-inch material for collar, cuffs, and facing. Sizes, 2, 4, and 6 years. Price, 2/-

CHILD'S SMOCK NO. 73480.—A child's play frock smocked at the centre front has a deep sailor collar in the back. For the smock in medium size: 2½ yards of 36-inch material; ⅝ of a yard of contrasting material 36 inches wide for collar and cuffs; ¼ of a yard of 36-inch lining. Sizes, 2, 4, and 6 years. Price, 2/-

PATTERNS ON PAGE 72

NIGHTGOWN NO. 33146.—Materials such as crêpe de Chine, willow crêpe, tub satin, or batiste are all excellent for lingerie. For the nightgown in medium size: 3¾ yards of 40-inch material; 1⅛ yards of ribbon 1½ inches wide for shoulders; ¾ of a yard of ribbon 2 inches wide for front bow. Sizes, 34 to 40 inches bust measure. Price, 2/-

NÉGLIGÉE NO. 33488.—Crêpe de Chine, tub satin, or albatross is suitable for this négligée, with fringe of silk or worsted. For the négligée in medium size: 5¾ yards of 40-inch material; 8¼ yards of fringe. Sizes, 34 to 40 inches bust measure. Price, 4/-

NIGHTGOWN NO. 33145.—For the nightgown in medium size: 5 yards of 45-inch material; 1¼ yards of insertion; 1¾ yards of lace edging; 3½ yards of narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, 2/-

(Continued on page 79)

DUBARRY'S

"A Bunch of Violets" PERFUME

Never before has the sweet elusive fragrance of a bunch of violets been so successfully captured and imprisoned within crystal walls. A perfume of charm and refinement, which causes wonder and admiration for the French perfumer's skill.

In Cut Crystal Bottles, **5/9, 10/6,** and **15/-** each. Silk Presentation Cases, **3/-** extra.

Post Free on receipt of remittance.

Dubarry's Bath Crystals (In the above odour)

Give the bath water a rain-like softness. Are tonic, invigorating, refreshing, and beautifying in their effects on the skin.

Price per Bottle, **1/6, 2/6, 4/6, 7/6, 15/- 25/-.** **Post Free on receipt of remittance.**

DUBARRY'S

Bath Dusting Powder

Scented with **"A Bunch of Violets."**

Price per Box, **2/6, 4/6, 8/6.**

Post Free on receipt of remittance.

Poudre Dubarry

THE PERFECT FACE POWDER.

Perfumed with **"A Bunch of Violets."**

RACHEL, RACHEL FONCÉ, NATURELLE BLANCHE, ROSÉE.

Price **4/6** per Box.

Samples Free in any two Tints on application.

Savon de Luxe

"A Bunch of Violets."

Per Box of Three Tablets, **2/9** per Box.

Post Free.

An Exquisitely pure Toilet Soap for delicate skins.

DUBARRY, 81 BROMPTON ROAD

Parfumeur. *London. W.*

The Battle-cry of the Allies:

"A fight to a finish in War and Trade."

"Scotch and Perrier"—a Perfect Entente.

Perrier stands as the great representative of France against Apollinaris and other German Waters.